

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3755.

SATURDAY, OCTOBER 14, 1899.

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SATURDAY, OCTOBER 14, 1899.

## CONTENTS.

|   | PAGE    |
|---|---------|
| MR. KIPLING'S STALKY & CO. ....   | 515     |
| TURKS UNDER THE FRENCH ....   | 516     |
| M. ZOLA'S FÉCONDITÉ ....  | 516     |
| RECORDS OF OUR NAVY ....  | 517     |
| THE CHRONICLES OF JERAMEEL ....   | 518     |
| DEAN PAGET ON HOOKER'S ECCLESIASTICAL POLITY ....   | 519     |
| HISTORICAL ROMANCES ....  | 520     |
| GENEALOGICAL LITERATURE ....  | 521     |
| TALES OF ADVENTURE ....   | 521     |
| CLASSICAL PHILOLOGY ....  | 522     |
| SHORT STORIES ....  | 523     |
| OUR LIBRARY TABLE—LIST OF NEW BOOKS ....  | 523-524 |
| THE CONGRESS OF ORIENTALISTS; THE COMING PUBLISHING SEASON; THE TURKEY AND PEACOCK IN ANCIENT ART; COL. F. GRANT .... | 525-526 |
| LITERARY GOSSIP ....  | 526     |
| SCIENCE—MEDICAL LITERATURE; THE FIRE WALK BY EUROPEANS; MEETINGS NEXT WEEK; GOSSIP ....                               | 527-528 |
| FINE ARTS—THE ARTS AND CRAFTS EXHIBITION; EXCAVATIONS AT WARTRE PRIORY, YORKSHIRE; NOTES FROM ATHENS; GOSSIP ....     | 529-530 |
| MUSIC—SHEFFIELD MUSICAL FESTIVAL; GOSSIP; PERFORMANCES NEXT WEEK ....   | 530-531 |
| DRAMA—THE WEEK; GOSSIP ....   | 531     |

## LITERATURE

*Stalky & Co.* By Rudyard Kipling. (Macmillan & Co.)

MOST English boys—and most Englishmen who have anything of the boy still in them—will rejoice in '*Stalky & Co.*' Boys will declare that the book is "spiffing," and if they read it in school hours—a not impossible feat—will have to keep a handkerchief ready to stuff into their mouths to prevent their laughter attracting the attention of the form-master. Mr. Kipling himself has every reason to feel proud of the success with which he has phonographed the English public-school boy's talk and sentiments.

Mr. Kipling knows his English boy, as he seems to know everything, outside and inside—especially outside. Most men have a vivid memory of their boyhood's days; but with most there is an idealizing halo round them which altogether alters the value of the picture. Mr. Kipling, with that marvellous memory of his, recalls his school days as in themselves they really were. He sees the British boy, with his infinite capacity for fun, his finite capacity for insubordination, his coarseness in word and act, modified by an ultra-sensitive delicacy of feeling in certain directions. '*Stalky & Co.*' is almost a complete treatise on the strategy and tactics of the British schoolboy—or perhaps one should say the British public-school boy. Reverence for the head authority and contempt for all other authority, respect for most aspects of physical training, and utter indifference towards the training of the intellect, underlie the whole *Stimmung* of the book. Mr. Kipling has taught his public how Matthew Arnold's Barbarians are trained.

Here he not only describes—he defends; the implication of the whole book is a glorification of the public-school method of training character, or perhaps we should qualify, and say training the character of the leading classes. Two of the stories are bracketed together as '*Slaves of the Lamp, I.*' and '*Slaves of the Lamp, II.*' (the last story of the book—a kind of epilogue), with the seeming intention of showing that the tricks boys play upon

their form-masters come in usefully as training in strategy for frontier warfare. In the first of the stories *Stalky* "scores off" the best-hated master by leading a drunken carrier to think that the said master had used a catapult against him, whereupon he resorts to reprisals, and the form-master's study is made to suffer. In the last story *Stalky*, now a lieutenant on the frontier, is defending a fort which is attacked by two native tribes that have for the moment sunk their feuds. *Stalky* steals out with a detachment to the rear of their encampments, and, when the attack takes place, peppers one of the tribes with shots, seemingly coming from the direction of the other. Result, revival of the feud, and the form-master tribe is attacked by the carrier one. In short, these portions of the book are, in a measure, Mr. Kipling's answer to the question our neighbours are asking, "A quoi tient la supériorité des Anglo-Saxons?"

It is natural to compare '*Stalky & Co.*' with Mr. Kipling's other boys' book, '*Captains Courageous*': one treats of the boy in his native and natural environment, the other of a boy in strange surroundings. Both are eminently didactic in tone, the chief lesson inculcated being that of the good effects of a sound whacking on a boy's character, even if the cane is applied with seemingly "flagrant injustice." In both cases the type of boy to be turned out is that of the military or commercial organizer. "Save he serve, no man may rule"—not, perhaps, a very subtle lesson, nor particularly one that needs insisting on, but it is brought home with all Mr. Kipling's astonishing force, and in '*Stalky & Co.*' is presented with even a certain amount of polemical intention.

Mr. Kipling evidently does not believe in what is known as appealing to a boy's higher feelings. One of the most subtle sections of the book is that entitled "The Flag of their Country." A blatant politician gives an address to the school, just after a volunteer cadet corps has been formed, and at the finish unfurls a cheap calico Union Jack, with the result that the corps is immediately disbanded, and, for the only time, *Stalky*, in the presence of his chums, bursts into tears. Here Mr. Kipling touches upon one of the profoundest traits in the English character, the abhorrence of English boys—and, for the matter of that, of English men—of having their most sacred feelings referred to publicly. Some slight hits (not in the very best taste) at Dr. Farrar's books are doubtless meant to emphasize the same moral. After all, is not the contrast between the military and clerical ideas of life? Mr. Kipling, here as elsewhere, is on the side of Tommy Atkins.

The interest of '*Stalky & Co.*' for "grown-ups" will naturally be the pictures of English military school life presented in it, but it would be misleading to accept them as representing all English boarding schools, or even all English public schools. To complete the picture we need a description of the former, which, on the evidence of others, would not present so pleasant an aspect as Westward Ho! And here it may be noted that Westward Ho! is not perhaps a fair representative of English public schools. Mr. Kipling himself indicates as much by the stress he lays on

the undesirable portion of the school which has been with the "crammer" in town. Public-school boys in general will ask in surprise, Why were the assistants so rotten when the Head was so able? And is it usual for school chaplains to smoke in small boys' studies? The "honour of the House" is satirized; but is it nothing, ought it to be nothing?

There is another aspect of '*Stalky & Co.*' which will interest all English people—the light it throws on Mr. Kipling's own school career, and the formative influences on his character. He scarcely disguises that he is the "Beetle" of the story, and that, but for his early spectacles, he would have tried to emulate the deeds of Indian army subalterns which he takes such pleasure in describing. Rarely has a personal defect proved of such national advantage. The hint is also given that Mr. Kipling's journalistic career was due to the discernment of Mr. Cornell Price, the head master of the school.

To the students of Mr. Kipling's art his new book affords a number of interesting problems. His greatest skill has hitherto been shown in the *conte*—the rapid presentation of one "action," with the appropriate characterization which makes the action artistically inevitable. Here we have a series of school *contes*, but their total result is to work up into a tolerably complete picture of a certain social organism—a military preparatory school in North Devon. We find not only various types of schoolboys delineated (with the significant exception of the "sap" or "swot"), but also a tolerably complete series of portraits of assistant masters, including the rather improbable "Padre," who has the boys' entire confidence; and then, in a class apart, "the Head," whose penetrating influence throughout the school is most subtly indicated in every story. We have even the relations of the school indicated with the surrounding population, and occasional snapshots of visitors, parents and guardians, and Old Boys. In this way the seemingly disconnected series of stories makes up a tolerably complete picture of the school as an organic whole. This is true artistry, such as has not been displayed by Mr. Kipling in his previous efforts. His very keenness of vision has apparently prevented him from composing his work on a larger canvas.

It is somewhat difficult and misleading to quote specimens of work which thus depends for its higher qualities on general tone and treatment rather than upon details. Perhaps the following will, at any rate, indicate the absolute accuracy with which boys' words and doings are touched off by Mr. Kipling. *Stalky & Co.* meet a prefect, while out of bounds with permission:—

"A bend of the lane brought them face to face with Tulke, senior prefect of King's house—a smallish, white-haired boy, of the type that must be promoted on account of its intellect, and ever afterwards appeals to the Head to support its authority when zeal has outrun discretion.

"The three took no sort of notice. They were on lawful pass. Tulke repeated his question hotly, for he had suffered many slights from Number Five study, and fancied that he had at last caught them tripping.

"What the devil is that to you?" *Stalky* replied, with his sweetest smile.

"Look here, I'm not goin'—I'm not goin' to be sworn at by the Fifth!" spluttered Tulke. "Then cut along and call a prefect's meeting," said M'Turk, knowing Tulke's weakness. "The prefect became inarticulate with rage."

"Mustn't yell at the Fifth that way," said Stalky. "It's vile bad form."

"Cough it up, ducky!" M'Turk said calmly. "I—I want to know what you chaps are doing out of bounds?" This with an important flourish of his ground-ash.

"Ah!" said Stalky. "Now we're gettin' at it. Why didn't you ask that before?"

"Well, I ask it now. What are you doing?"

"We're admiring you, Tulke," said Stalky. "We think you're no end of a fine chap, don't we?"

"We do! We do!" A dog-cart with some girls in it swept round the corner, and Stalky promptly kneeled before Tulke in the attitude of prayer; so Tulke turned a colour.

"I've reason to believe—" he began. "Oyez! Oyez! Oyez!" shouted Beetle, after the manner of Bideford's town-crier. "Tulke has reason to believe! Three cheers for Tulke!"

"They were given. 'It's all our giddy admiration," said Stalky. "You know how we love you, Tulke. We love you so much we think you ought to go home and die. You're too good to live, Tulke."

"Yes," said M'Turk. "Do oblige us by dyin'. Think how lovely you'd look stuffed!"

"Tulke swept up the road with an unpleasant glare in his eye."

Nothing could be more lifelike and convincing. For the manner in which this episode leads up to a disgraceful rout of the whole body of prefects the reader must be referred to the story itself.

The best test of a book of this kind is not to judge it by the canons of high art, but to get a boy to read it. 'Stalky & Co.' comes triumphantly past this test, for the experiment has been tried. The boy in question, on being asked to put in order of merit the various stories which had caused him so many guffaws, expressed his preference for 'The Moral Reformers'; it has a touch of cruelty in it which appeals to the savage elements of that age; then came 'An Unsavoury Interlude,' again an appeal to the primeval instincts. The two 'Slaves of the Lamp' were bracketed together next—a triumphant compliment to Mr. Kipling's skill; and the total verdict, in which the higher criticism can but acquiesce, was "Spiffing!"

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they are either obviously patriotic apologies for the French occupation or journals of foolish tourists.

Mr. Herbert Vivian had, therefore, an excellent opportunity, and he made, it must be allowed, as full use of it as the restricted circumstances of his stay in Tunis would permit. In a pointed preface he claims that his book will serve "three purposes": it will be a *vade mecum* for tourists in Tunisia; it has "exposed Lord Salisbury's deplorable sacrifice of British prestige and commerce"; and in it there has been "paid a tribute to the last survivors of that grand mediæval race which has bequeathed to us whatever civilization we may possess, and which shall yet, *inshallah*, live to restore a portion of its departed glories." While we may grant that the first purpose has been to some extent fulfilled, and even the second may be considered to have been attained in a measure, although too political a matter for us to discuss in detail, we are compelled to declare the third rather "a large order." Mr. Vivian's extreme admiration of the Arab race and his expectation of what it may yet become lead him completely and ludicrously astray. The Arabs of to-day, whether African or Arabian, have as little to do with the warriors of Mohammed, the Saracens of Saladin, or the Moors of Spain as have the Frenchmen of the Dreyfus case with the Franks of Charlemagne; and their only recommendation to us is that they were liked by Burton and that they have inspired Mr. Wilfrid Blunt's noble sonnet, "Children of Shem, first-born of Noah's race!" To believe that they will ever again play any original or considerable part in the development of civilization, or even in the history of the world, is merely foolish.

Still, in spite of its extravagances, Mr. Vivian's book is not without merits. He has no hesitation in denouncing the French occupation. At first disposed to believe that the French might be accomplishing in Tunis some such noble and manly work as our officers and administrators have achieved in Egypt, he has been led to conclude that "the administration of Tunisia is as rotten as that of the French Republic." It is not only that the average Frenchman is an indifferent colonist, but also that French officials are too apt to adopt the worst possible method of dealing with subject races. Such, put in temperate language, is the view of which Mr. Vivian is the intemperate advocate. The truth is that, compared with Algeria or with French colonies generally, the protectorate of Tunis is a success.

But, after all, that is a matter which we need no traveller from Tunis to demonstrate; and there remains in recommendation of the book to the average reader the fact that 'Tunisia' may be taken as a serviceable guide-book to the land of the Beys. Mr. Vivian writes well, with lucidity and humour. He has an eye for seeing and a mind for grouping the facts of his observation; and although of necessity many of his points are the common property of travellers in the States of Barbary, he sets forth all with uncommon freshness. Of particular interest and importance, to the politician as well as to the tourist, are his

remarks on the caravan routes into the interior of Africa, which the French have done much to block and to destroy; and in that connexion a passage concerning the Great Desert may be quoted as apt and picturesque:—

"As the Sahara presents a zone about a thousand miles wide, it can only be crossed by having recourse to watering-places at fixed points,—which are just as necessary as coaling-stations to steamers at sea. In fact, the more you contemplate the desert, the more you are struck by its similarities to an ocean. It has ports, islands, storms, pirates, loneliness, and almost every other characteristic of the sea."

In short, 'Tunisia' may be put upon the library shelf as a vivacious addition to our knowledge of the modern conditions of those North African states which are destined to play a considerable and troublesome part in the history of Europe. A word in conclusion must be said in appreciation of the excellent reproductions from photographs, which are more telling and valuable than the most exact and industrious descriptions.

*Fécondité.* Par Émile Zola. (Paris, Charpentier.)

M. DELCASSÉ, at all events, will owe a "fine candle," as the French say, to the author of 'Fécondité' for the eloquent picture with which the book concludes of the future of the French Valley of the Niger. The Anglophobe papers in Paris have been saying that though by the recent treaty Lord Salisbury cedes vast territories to the French sphere of influence, those regions, so impressive on the map, consisted entirely of the Great Sahara. Now the Government have only to cite passages from the speech—for such it is—of Dominique Froment to give a different turn to the debate.

But one asks, Is that speech to be considered to refer to actualities—the part, we mean, which appears to be a description of what exists? That is the puzzle. Anybody who has read the 'Three Towns' ('Lourdes,' 'Rome,' 'Paris') knows the part which Pierre Froment plays in all this series. In the last of the three Pierre unfrocks himself and marries. Now the hero of 'Fécondité,' Mathieu Froment, seems to be the offspring of this marriage; but before the end of the book, and, in truth, just at the time of the appearance of Dominique upon the scene, Mathieu has completed his ninetieth year. That would throw back the date of 'Lourdes' pretty nearly a hundred years—long before the vision of Lourdes, in fact. The only alternative is to suppose that the end of this new work takes place some time in the future—in the twentieth century. It would be a method of constructing a plot not without interest to have the beginning contemporary, the end in the future. It is to be noticed that M. Zola does not commit himself as to the form of government under which France is supposed to be.

The book has as a sub-title "Les Quatre Évangiles." Is it part, then, of a new social gospel? Certainly one interest in it—an interest not precisely literary—lies in the fact that M. Zola has evidently set himself up of late as the champion of ideas opposed as much as possible to those which Tolstoi is preaching. And we have thus two of the most celebrated



contemporary romancers in the lists one against the other. Not that Tolstoi is ever mentioned here. But it is impossible not to recognize in the pessimism, mingled with half-pietism, of the Séguins, and of Santerre their friend, a picture of his doctrine as M. Zola sees it after it has filtered through French brains. In contrast to the Séguins' and half a dozen other people's pleas for sterility or the strict limitation of families (on half a dozen different grounds), we have the courage and the fruitfulness of Mathieu and Marianne his wife, a true pair of Biblical patriarchs (with the Bible left out), who before we have done with them can count their offspring by the hundred. There are two phrases which form a sort of chorus to this history, for they are repeated in many different chapters:—

"C'était la conquête invincible de la vie, la fécondité s'élargissant au soleil, le travail créant toujours, sans relâche, au travers des obstacles et de la douleur."

And another:—

"A Chantebled, Mathieu et Marianne fondaient, créaient, enfantait. Et, pendant les deux années qui passèrent, ils étaient de nouveau victorieux dans l'éternel combat de la vie contre la mort par cet accroissement continu de la famille et de terre fertile, qui était comme leur existence même, leur joie et leur force."

At the beginning Mathieu Froment was only a clerk or draughtsman in Paris, with four children already, and an income of about 200*l.* a year. He lived down at Janville-sur-Yeuse, an imaginary place within easy distance of the capital, of which, be it said, we get, by side glances, a delightful impression. The Froments inhabited a little, dilapidated hunting-box on an estate called Chantebled, belonging to Séguin, the millionaire and decadent Tolstolian. The estate had more and more declined into sterility, and now was good for nothing but the production of game; even that began to fall off; half was marsh, half stony waste. But it occurred to Mathieu that by due irrigation the marsh might be drained the stony waste fertilized. He gave up his clerkship for this work, which through the years grew more and more successful, thanks to the powers which are hinted at in the above sentences. France is not England, and the doctrine of this book does not need to be preached in this country. But it would be only fair to warn any English clerk on 200*l.* a year, who has just set up his household gods at, say, St. Albans, or Slough, or Surbiton, that he is not to expect to discover in any of these places a vast desert territory capable, by comparatively simple means, of being converted into a fruitful domain.

All the other people in the book whose career we follow represent the idea of infecundity. And the long history of the Froment family tells not only of the growth of Chantebled, Mathieu's territory (he buys it little by little), but how Mathieu's sons gradually oust the fruitless people from their places and reign in their stead—the Froments are to inherit the earth. Very interesting and very lifelike is the account, for example, of the Beauchènes, the capitalists, owners of great works in Grenelle—father and mother wrapped up in their only child Maurice, and determined to give him no rival brother or sister. Beauchène,

from want of a home in all the senses of the word, throws himself into debauchery, and ends exactly as Hulot ends in 'Cousine Bette.' Maurice dies suddenly, and his mother becomes half mad. Her fixed idea is hatred of young Blaise Froment, who had gone into the works, and already become Maurice's right-hand man. On Maurice's death he practically becomes the head. So she contrives—nay, not so much contrives, chance did that, but achieves—his murder. The only result is that his twin brother Denis takes his place. The Séguins come to grief in a more commonplace way by the gradual alienation of husband and wife; and Ambrose Froment, who is making a fortune in trade, marries their daughter and buys their hotel. Another strange, interesting, and thoroughly Zolaesque personage is Sérafine, Beauchène's sister, Baronne de Lowicz, a Catherine II. in character. Mathieu himself had been among her lovers in the early days before his marriage. Her fate is peculiar, and not altogether easy to explain in this place. More terrible than all is the lot of Morange, the book-keeper at Beauchène's works, the most innocent of all the sufferers from the mania of infecundity, but the greatest. His wife dies in endeavouring to procure abortion, and his daughter, his idol, dies in precisely the same way, only she is unmarried. She has, in fact, been corrupted by Sérafine Lowicz. The only person who is redeemed by her motherhood is Norine Moineaud, one of Beauchène's victims, for she had been a hand in his works. And it is in what he does for Norine that Mathieu's character comes out in the most agreeable light. Otherwise he seems to look on with wonderful calmness while his acquaintances and friends come to grief. Why, for instance, did he not give Morange a word of warning against Sérafine?

*The Royal Navy: a History from the Earliest Times to the Present.* By W. Laird Clowes, assisted by Sir Clements Markham, H. W. Wilson, and others. Vol. IV. (Sampson Low & Co.)

*Logs of the Great Sea Fights, 1794-1805.* Edited by Rear-Admiral T. Sturges Jackson. Vol. I. (Navy Records Society.)

IN reviewing former volumes of Mr. Clowes's history of the royal navy we have taken occasion to point out that the endeavour to write such a work is premature; for the requisite materials are not yet in such a state as to permit any one writer, or small group of writers, to use them to advantage. Mr. Clowes has replied, in effect, that time will not permit him and his colleagues to make the necessary researches themselves, or to wait whilst the Navy Records Society and others are gradually accumulating the evidence. Mr. Clowes's ideas on this point are different from ours. To us the research seems the first necessity; the time that research takes and the question of who uses it are matters of secondary importance. That a full and accurate history of the navy is greatly wanted every one is ready to admit; but the fulness, by itself, goes for very little. We have already had many histories and biographies which in their fulness left little to be desired, though much in regard to their accuracy. What

has been wanted, and what, after the completion of Mr. Clowes's voluminous and encyclopædic work, will still be wanted, is a naval history which can be trusted and confidently referred to for a correct and intelligent statement of facts. If, in addition, such a work includes also a capable discussion of moot points, so much the better. A pleasant style, too, will be an advantage; but the especial need is for such a presentation of the story as will bring home to the reader the great part which the navy has played in the national life. These are conditions which Mr. Clowes's work does not satisfy. We do not lay much stress on the clumsiness of the style, though that is often of a kind which appears curious coming from a writer of Mr. Clowes's practised ability. Here, for instance, is the way in which he describes Nelson's want of frigates in 1798:—

"The Rear-Admiral, although at length in command of thirteen sail of the line and a 50-gun ship, had, to scout for him on a service the success of which essentially depended upon his ability to secure intelligence, nothing but a single brig-rigged sloop."

The other shortcomings are of infinitely greater importance; and Mr. Clowes's fourth volume has fully as many as any of its predecessors. It is, in fact, in its principal chapters little more than a "twice-laid" hash of James's 'Naval History,' a work of well-deserved authority within its own limits, though, after all, it is a bald chronicle rather than a history, written, too, by a narrow-minded man, not unfrequently with a necessarily imperfect knowledge of the circumstances he discusses.

Till comparatively recent years, however, the works of James, of Marshall, and of Ralfe, supplemented by a few biographies, have been the only sources of information available to even the most painstaking student of the wars of the French Revolution and Empire. Now that the records of the Admiralty in this country, and, to a considerable extent, in France also, are open to the public, the full knowledge and right understanding of what was done are within the reach of every one. For one man to examine all, or, indeed, more than a very small part of the existing material, is physically impossible; but co-operation and time can do much, and with time at its disposal the Navy Records Society is doing it. And now, as if to emphasize the premature nature of Mr. Clowes's attempt, this Society has brought out the first and announces the second volume of the 'Logs of the Great Sea Fights' of this very period. Three of these fights are included in the volume now edited by Admiral Jackson; others will appear in due course in the second volume. Wanting these, the accounts of the battles given by Mr. Clowes are little, if anything, more than James's narrative "boiled down," and though he does sometimes appear to refer to the logs, he does it in such a manner as to convince us that the reference is only second hand, and is in reality still James, in one instance at least with a misapprehension of James's meaning. It occurs in the account of the battle of St. Vincent. The Victory's signal log has: "1<sup>h</sup> 19<sup>m</sup> P.M. made the general signal to come to the wind on the larboard tack," which James combines with his narrative, and says:—

"At 1<sup>h</sup> 19<sup>m</sup> P.M., arriving abreast of the Excellent, who was in the rear of what may now be called the lee division of the British fleet, the Victory made the signal to come to the wind on the larboard tack. In immediate compliance with this signal, the Excellent hauled sharp up." This Mr. Clowes renders:—

"Jervis, at 1.19 P.M., had signalled to his rearmost ship, the Excellent, to come to the wind on the larboard tack, and in compliance, Collingwood had hauled sharp up."

It will be seen that in the original the Excellent was in no way singled out, nor does James say that she was, though he dwells on her prompt obedience to the order.

In another place James has described the manœuvre which—in one sense—may be considered the foundation of Nelson's fame. After speaking of the attempt the Spaniards were making to pass astern of the English line, he continues:—

"Scarcely was the movement made ere it caught the attention of one who was as quick in foreseeing the consequences of its success, as he was ready, in obedience to the spirit, if not the letter of a signal just made, in devising the means for its failure. That signal (No. 41) had been hoisted on board the Victory at 51<sup>m</sup> P.M., and directed the ships of the fleet 'to take suitable stations for mutual support, and engage the enemy, as coming up in succession.' Commodore Nelson, accordingly, directed Captain Miller to wear the Captain."

This Mr. Clowes closely follows. He says:

"Giving a very wide interpretation to a signal [to take suitable stations for mutual support, and engage the enemy as coming up in succession] which had been hoisted by the Victory at 0.51 P.M., the Commodore ordered Captain Miller to wear the Captain."

That this is quoted from James appears not only from the general tenor of the sentence, and especially from the concluding words, but still more certainly from the wording of the signal, which is not that of the Victory's log nor of the signal book. This would be a small matter if the statement were correct, but it is not. James quotes in support of it from a journal kept on board the Prince George, the exact words of which, as quoted by Admiral Jackson, are:—

"At 1, observed Sir John Jervis made signal for the English fleet to form the line as was most convenient. On this the Captain (Commodore Nelson) pressed all sail from his station of sailing and stood on and fell into our van ahead of us."

This by itself, as no doubt it was to James, might well seem conclusive; taken with other logs and journals, it is not so. Admiral Jackson has pointed out that in this battle, as in others of the time, it is absolutely impossible to determine the exact time of any signal or evolution. The signal made by the Victory was 41, not 31, the signal noted by the Prince George. The Prince George was at the time hotly engaged, and not likely to be noting with any accuracy what the Captain was doing; that she did not do so is proved by the narrative afterwards drawn up by Sir William Parker, who had his flag on board the Prince George, and wrote, "Commodore Nelson in the Captain.....tacked and joined the ships with me in the van." The "tacked" is an error which no seaman, whether signalman or admiral, could have made if he had watched the manœuvre. On the other hand, the Colossus, which

was not engaged at the time, and was more favourably placed for noting what other ships were doing, has: "The Captain received the fire from five or six of the enemy's ships. The Prince George and the Irresistible going down to assist her. Admiral made the signal No. 41." And this Admiral Jackson, with all the evidence before him, accepts as the correct sequence of the events.

Here is another point, of comparatively slight general interest, though of some personal importance, in which Mr. Clowes, following James's lead without—it would seem—further inquiry, has said:—

"When last the enemy was seen, his disabled four-decker, the Santissima Trinidad, was distant from the main body and in tow of a frigate. Jervis, therefore, with a view to the possibility of picking her up, detached from Lagos the Emerald, 36, Captain Berkeley [with other frigates], to look for her. The little squadron sighted the Santissima Trinidad at 3 P.M. on February 20th.....and Berkeley, who was senior officer, signalled for a chase.....About 6 P.M. Berkeley made a signal 'to keep sight of the enemy or make known their motions by day or night,' and then.....only being answered by the Minerve, wore to the northward. Why Berkeley behaved in this extraordinary manner has never been satisfactorily explained."

And after giving a short notice of how Capt. Bowen, in the Terpsichore, did "pluckily" engage the same Santissima Trinidad on March 1st, though unable to effect anything, he continues:—

"It is perhaps unfair to draw comparisons between the conduct of Berkeley [who soon afterwards, as James says, "judiciously" resigned his command] and that of Bowen; but it is difficult to avoid regretting that the motives of the former for his mysterious action have never been made public, and that they are not by any means so obviously creditable as is Bowen's gallantry."

But the author of what he wishes to be accepted as the standard history of our navy ought, before writing in these terms of an officer of good repute, to have exhausted at least the published evidence; and in a book so well known as Newham Collingwood's 'Life of Collingwood' he ought to have found Collingwood's letter to his wife dated May 22nd, in which he says:—

"I am sorry to see in the newspapers some reflections on Captain Berkeley of the Emerald. I do not believe the Trinidad was ever in so bad a condition as to submit to frigates, though she might have been taken by a line-of-battle ship. It is blaming him on a subject merely conjectural. His losing sight of her was the consequence of bad weather, and I think he is very unfairly censured."

Admiral Jackson's 'Logs,' having been put together solely as a tactical study and to elucidate, as far as possible, doubtful or controverted points in the battle, do not include the date; but the evidence of Collingwood, who could be censorious enough when he saw fit, is in itself sufficient to absolve Berkeley of a charge which was, in fact, never formulated against him.

Our remarks have here been limited to Mr. Clowes's account of the battle of St. Vincent; but similar ones might be made on that of each of the other battles, and especially on that of Camperdown, as to which the logs and the Williamson court-martial now published by Admiral Jackson bring out much new and interesting matter.

Everywhere in Mr. Clowes's volume we find the same neglect of evidence which might and should have been got at, either by more extended research, or by waiting till the results of others' research became available; we find also the same unjust readiness to accept—in lieu of research—such materials as come readiest to hand; as, for instance, Mr. Badham's recent attack on the good fame of Nelson, without independent study of Mr. Badham's authorities and without waiting to see Capt. Mahan's reply to Mr. Badham's statements. The task which Mr. Clowes has undertaken has, in fact, proved—as we feared—too much for the energies of any one man, and more especially of a man unfortunately obliged to reside out of England. The result is a book which, in spite of much industry and ability, must rank as a mere stopgap, without any claim to be considered a standard history of the royal navy.

*The Chronicles of Jerahmeel; or, the Hebrew Bible Historiale. Translated for the First Time from a Unique Manuscript in the Bodleian Library by M. Gaster, Ph.D. Oriental Translation Fund, New Series, IV. (Published under the patronage of the Royal Asiatic Society.)*

THE book under review contains an historico-legendary summary of the events which happened, or are supposed to have happened, from the creation of the world down to the death of Judas Maccabæus. This narrative, which occupies 292 octavo pages, is preceded by a preface and introduction filling 112 pages, and is followed by an appendix giving a portion of Pseudo-Philo's 'Antiquities' (pp. 293–6), an index (pp. 297–341), and five photographic plates containing specimens of Jerahmeel's Hebrew text. The 'Chronicle' is very interesting, and will be read with a considerable amount of appreciation by folk-lore and Bible students, and even readers of more general literary tastes. The public will, therefore, be grateful to Dr. Gaster for the readable and often sprightly translation furnished by him, as also for the exhaustive index to the work. It would have been a pleasure to speak with equal commendation of the long introduction, but this it is unfortunately impossible to do. The argument employed therein is ingenious in part, but it is from the critical point of view an entire failure. There is too much verbiage and too little directness or cogency of reasoning. Dr. Gaster wants to show that "in our book" we have

"the oldest example of the Bible Historiale, an amplification of the Bible narrative by means of legendary tales, many of which, in fact most of which, have their roots in extreme antiquity, written down, with perhaps a few exceptions, in the first centuries before or after the Common Era, handed on in a surprisingly perfect form, preserved through the love, the industry, and conscientiousness of one compiler, who could not have lived later than the sixth or seventh century, copied a second time with the same conscientious care and enlarged by a man who may have lived in the tenth or eleventh century, and forming then the starting-point for a third equally conscientious continuator in the thirteenth or fourteenth century."

Against this highly adventurous, conjectural, and withal lamentably indefinite



theory has to be placed the sober and critically tangible view of Dr. Neubauer that Jerahmeel was a writer who lived in South Italy in the eleventh century, his work being a compilation based on works among which 'Yosippon' or 'Pseudo-Josephus' (ninth or tenth century) figures very largely. Dr. Neubauer may have been mistaken with regard to certain Greek words which had appeared to him to be recognizable in Hebrew forms found in Jerahmeel's 'Chronicle,' but his main contention appears to be perfectly sound and satisfactory. 'Yosippon' is a late work, Jerahmeel uses 'Yosippon,' and it therefore follows that Jerahmeel must be later still. Dr. Neubauer's alternative view is that Jerahmeel may even have been the author of 'Yosippon'; but it is doubtful if such a theory could be effectively defended. Another writer, the late Dr. Perles, even believed that the 'Chronicle' was compiled in the thirteenth century. Between this view and Dr. Neubauer's main position we will not at present attempt to judge. The difference between these two opinions involves no essential principle of literary discrimination, and may be treated as one of the less important questions relating to mediæval Hebrew literature. But Dr. Gaster wants his readers to believe that Jerahmeel's 'Chronicle' is "the oldest and best corpus of apocryphal and pseudo-epigraphical books of which any literature can boast," and this contention cannot be accepted. In order to establish this theory, Dr. Gaster must first of all prove that 'Yosippon' is very ancient instead of very late; but that he totally fails to do. The main ground—apart from style—on which scholars generally consider 'Yosippon' not to be earlier than the ninth or tenth century is the fact that no trace of the work is found in Hebrew literature before the periods mentioned. 'Yosippon' crops up at a certain time, and it is, therefore, from that time or a little earlier that its existence can be treated as an ascertained and trustworthy fact. In order to override this contention some strong arguments ought to be brought forward in favour of an earlier date; but not a shred of such evidence is adduced by Dr. Gaster. Instead of argument he favours us with exclamations, vague references to his personal convictions as to Hebrew style, and the like. But we can assure Dr. Gaster that those who are trained in the methods of close reasoning will not be satisfied with mere expressions of opinion. They want evidence, they want clearness, and they easily detect missing links in the chain of an argument. 'Yosippon' alone must inevitably wreck the soundness of Dr. Gaster's introduction; but in order to be—as in duty bound—entirely just to our author, we will devote attention to the one argument in his introductory essay to which students may at first sight be tempted to ascribe a certain degree of cogency. It so happens that the earliest chapters of Jerahmeel's 'Chronicle' show a decidedly strong similarity to the opening portions of a work bearing the title, "Philonis Judæi Alexandrini. Libri Antiquitatum. Quaestionum et Solutionum in Genesin. de Essæis. de Nominibus hebraicis. de Mundo." The complete Latin text of this 'Chronicle' was printed at Basle in 1527, and four fragments from a MS.

of the eleventh century were published in 'Apocrypha Anecdota' (Cambridge, 1893) by Mr. M. R. James, who was at that time unaware of the existence of the Basle edition. There appears to be sufficient evidence to show that the Latin text, agreeing as it does with the language of the ancient "Itala," belongs to the third or fourth century; and it is also generally conceded that the Basle text is a version made from the Greek. In these statements Dr. Gaster finds his great support. The Greek, it had been argued before, must have been ultimately based on a Hebrew original; and as Jerahmeel shows a distinct likeness to the preserved Latin, his Hebrew must, in Dr. Gaster's opinion, have been the long-lost original. If this point were conceded, Jerahmeel would have to be placed very early indeed, and 'Yosippon,' of course, earlier still. A great revolution would thus be effected in the domain of legendary chronicles. All Hebrew scholars would be shown to have scribbled in vain, and the name Jerahmeel itself might even be the Hebrew form of the name Philo. But in order to bring about this decisive change of literary opinion it would be necessary to show that the Hebrew of Jerahmeel was indeed the original on which the Latin is, through the intermediary of the Greek, ultimately based. But it is no exaggeration to say that absolutely nothing that can count as evidence is produced by Dr. Gaster for his view. All the ascertained facts point in the opposite direction. As 'Yosippon' has been shown to be late, and consequently Jerahmeel, who uses 'Yosippon,' later still, the Hebrew of the present 'Chronicle' must be a translation from the Latin (or, for the sake of argument, from the Greek), and not *vice versa*. With this opinion Jerahmeel's style tallies admirably. It is the Hebrew of about the eleventh century, or even later, and certainly not the Hebrew which was used about the beginning of the Christian era.

We have only dwelt on the main line of the argument. To discuss side issues and points of secondary interest there is no space, nor is it necessary here to enlarge on the frequent cloudiness and indefiniteness of the author's language. The subject is sufficiently important to require serious treatment, and we desire, in conclusion, to emphasize the fact that, apart from the introductory essay, Dr. Gaster has deserved well of the public.

*Introduction to the Fifth Book of Hooker's Treatise on the Laws of Ecclesiastical Polity.*  
By the Very Rev. Francis Paget, D.D.,  
Dean of Christ Church, Oxford. (Oxford, Clarendon Press.)

DR. PAGET—distinguished son of a distinguished father—has hitherto made no great mark in literature. Of his ability no one who knows him can entertain doubt, and Oxford has looked with expectation to him, but he has been content to bide his time. At last he has brought out this notable volume. To the uninstructed it might seem hardly worthy of a scholarly theologian to spend years in preparing an introduction to the writings of a divine who has, we fear, been comparatively neglected and half forgotten during the last half century. But it was just because Hooker has been so much

neglected, and because his great work may be declared without hesitation to be the grandest contribution to theological philosophy—or, if you will, philosophical theology—that has ever come from the pen of an Anglican divine, that Dr. Paget has done well in directing the attention of the rising generation to the heritage which Richard Hooker left behind him.

"It has been claimed for his great book," we are reminded,

"that it first revealed to the nation what English prose might be.... It is significant that even those who censured him felt that somehow he stood apart, and that later ages have looked back to him as eminent even in the period of Spenser, of Shakespeare, and of Bacon."

Of all the testimonies that his contemporaries bore to the excellence of his style, perhaps the most remarkable is that of Dr. Stapleton, the Roman controversialist, who, in a letter to Clement VIII., speaks of it as one "that expressed such a grave and so humble a majesty with such clear demonstration of reason, that in all their readings they had not met with any that exceeded him." Dr. Paget has pointed out, with appreciative insight and considerable elaboration, the literary characteristics of Hooker's writings, and as a piece of criticism the first chapter of this book, on the "Character of Hooker's Writings and Work," is a most satisfactory analysis.

It is, however, when he comes to deal with "The Puritan Position," that is, with the theories of Church government and discipline which Cartwright and his followers adopted unhesitatingly, supported obstinately, and advocated violently, that Dr. Paget shows himself to possess some of the best gifts of an historical inquirer. This chapter is really the backbone of the volume, and takes up nearly a third of it. The fundamental differences that separated Hooker from his opponents have never been more clearly set forth, and while we are compelled to acknowledge the rancour, the vulgarity, the ferocious violence of the assailants, yet we are warned that we must judge them by other than our modern standards; for

"in altercation men often do themselves as much injustice as they do others, and the Puritans of Hooker's time may be unfairly dealt with if they are judged by the controversial language either of their opponents or of the less sober among themselves."

Again, we are reminded that

"in the religious conflicts of the sixteenth century the goal towards which each party strove was sole ascendancy, and if toleration were asked, it was only on the way to mastery."

In point of fact, there was little possibility of anything in the shape of compromise between the Puritan view and those of the English divines, so far as the latter understood their own position. Cartwright and Travers were committed heart and soul to the scheme which Calvin, at Geneva, had devised not so much for the reformation of the ritual, the beliefs, and the ecclesiastical order and discipline of the Christian Churches in Europe—such as they were when he was born—as for the destruction of these things, and the substitution for them of a new constitution of his own framing. Calvin's enormous force of will; his immense self-confidence, which seemed at

times to have led him to believe himself to be directed by divine inspiration in his authoritative utterances; his real and great learning; his irresistible personality, dominating, imperious, yet magnetically attractive, made him the power that he was in an age of fierce controversy. The Puritans in England were what Calvin made them, and except in the matter of details and those visionary schemes of a perfect discipline which should transform every parish in England into a little area occupied by an excited community in a chronic condition of emotional enthusiasm, there was nothing which those early Puritans could claim as their own. Let any one read Dr. Paget's account of these amazing plans for changing English society into a theocracy where the elect might rule high and low up and down the land, and then let him ask himself what England would have become under such a domination if these new lights could have had their way. It looks as if among the clergy who were in occupation of the country benefices, and who had been foisted into those benefices in all sorts of illegitimate ways during the Edwardian and Marian days (to go no further back), there was a kind of panic—a dismay such as comes upon men who are called to stand upon their defence, and know hardly what they are expected to defend or what arms they are to use in the conflict. How real the danger was of revolution taking the place of sober and intelligent reform has never been so clearly set forth as in this chapter. How greatly Hooker helped to avert the peril this volume ably points out:—

"How near they [the Puritans] seemed to success may be gathered from the sound of grave foreboding in the words with which Hooker—no distrustful or faint-hearted champion for truth's sake—begins his work:

"Though for no other cause, yet for this: that posterity may know we have not loosely through silence permitted things to pass away as in a dream, there shall be for men's information extant thus much concerning the present state of the Church of God established amongst us, and their careful endeavour which would have upheld the same."

It is not probable that the world will ever know more than it does of the daily and domestic life of Hooker. Dr. Paget seems to regard the gossip which Walton has introduced into his biography, on the authority of Hooker's two pupils Edwin Sandys and George Cranmer, as having only a few grains of probability in its main features. It can hardly be doubted, however, that Hooker's wife was a shrew, and that in her society he found little happiness and less help and sympathy. But clearly Hooker did not die a particularly poor man, and if the small fortune he left behind him was made up in large measure by the sale of his library, yet he seems always to have been a great bookbuyer, and that hardly means that he was vexed by the "eternal want of pence."

The fourth and fifth chapters of Dr. Paget's 'Introduction' are concerned with a careful analysis of the first five books of the 'Ecclesiastical Polity.' They contain passages of real merit as examples of a vigorous and earnest style. As affording help to the student of a work which makes many demands upon his powers

of concentration and sustained thought, they will be found decidedly useful. Indeed, the volume is lacking in nothing which may serve the way of apparatus, not only to the beginner, but to every scholar whose highest praise is that he has not ceased to be a learner.

The book cannot fail to act as a powerful stimulus to the revival of the study of Hooker's writings. If this be the result of its publication, and if, as is devoutly to be hoped, bishops and their examining chaplains begin to insist that their candidates for orders are to assimilate some strong meat rather than devote themselves to "getting-up" ephemeral cram-books such as may be good enough for Sunday-school teachers or their scholars, it will not be long before the younger clergy find themselves with something more to offer to their congregations than platitudes and idle guesses at Church history picked up from foolish commentaries and short manuals. Let the young men be set to master such a writer as Hooker and it will put them upon their mettle, force them into mental effort, and give them as their reward the attention of such listeners as will always be attracted when they know that there is prepared for them some food for thought.

#### HISTORICAL ROMANCES.

MR. JOSEPH HATTON is hardly at his best in his romance of "old London" entitled *When Rogues Fall Out* (Pearson). In some detail and with much dialogue he recounts the short and adventurous life of Jack Sheppard, the highwayman who died a malefactor's death in November, 1724, at the age of twenty-two. The narrative is a lengthy one of thirty-nine chapters, and it is not until the seventeenth that the reader is told, "And now began that extraordinary career of crime and prison-breaking that has made the name of Jack Sheppard notorious, and that will make him famous"; and Mr. Hatton briefly runs through a number of parallel instances in history and romance, such as Mendez and Fagin, Cartouche and Claude Duval, Paul Jones and Capt. Drake, Blueskin (who appears in the volume before us) and Robert Macaire, Paul Clifford, and others. Mr. Hatton also provides his book with an introduction and a number of foot-notes, and of the latter he tells us that they are introduced into "the present work" to relieve the general narrative from descriptive and statistical matter that might be deemed tedious in the text. Most readers will think that statistics are tedious whether they occur in the text or the foot-notes of a volume of fiction; and we can assure Mr. Hatton's readers that they are almost entirely absent, even from the smaller type of "the present work." Mr. Hatton's last volume of romance will take a prominent place in the large and popular class of fiction to which it belongs.

*Nell Gwyn's Diamond.* By I. Hooper. (Black.)—The adventures of Mr. Cwm Aysgarth are as strange as his name. As swordsman and swimmer he is equally accomplished; and his faculty of travelling in wet clothes with impunity is as remarkable as his imperviousness to poison. His gifts are devoted to the recovery of a diamond which has been lost by Nell Gwyn, and which he finds, after an adventurous journey, in a Breton convent; and then to abstracting certain documents from under the very nose of Judge Jeffreys, which that worthy intends to suppress for the easier conviction of an innocent prisoner. By this double exploit the hero prevails upon the somewhat reluctant Charles II. to release the ill-used Ambergere, and upon the fair Mistress Bremmil to forgive him certain matters which have ruined

her estimation of his character. The tale is briskly told, and the setting is adequate, though the historical element of the story is of the slightest.

*Like Another Helen.* By Sydney C. Grier. (Blackwood & Sons.)—"Like Another Helen"—"The History of the Cruel Misfortunes and Undeserved Distresses of a Young Lady of Virtue and Sensibility, resident at Bengall during the years 1755-7, which is contained in her Letters written to a Friend of her own Sex, and carefully preserved by the Lady to whom they were addressed"—is a bold and successful attempt to mould an historical romance out of the early history of our Indian Empire. It is refreshing to discover an Anglo-Indian novel which does not contain a wicked heroine at Simla and has no allusion to the Indian Mutiny. The writer has here supplied a most graphic description of the greatest tragedy—except the massacre at Cawnpore—that has occurred in the annals of our Indian Empire. His account of the Black Hole episode is taken from Mr. Holwell's tracts; but Mr. Holwell's account is only known to the serious student of Indian history. Macaulay's famous description of the dark event was taken from Orme, who took it from Holwell, who was one of the few who lived to tell the tale. It is only the professional student who can appreciate the immense amount of scholarly research which distinguishes these pages. No historian—not even Orme—has given a more accurate account of the siege of Fort William by Surajah Dowlah. Indeed, the historical portions of the story are not only marvellously correct, but also they contain many fresh facts, extracted from contemporary personal records, and woven into the narrative with considerable skill. The sketches of scenes and battles are full of life and colour without being marred by fine writing or the modern jargon of war. The characters are drawn with a firm hand. The narrator and heroine is a fresh and charming creation. The father is a fine type of an English gentleman. Capt. Colquhoun is a good model of the English soldier who won us our empire, and students of the original narrative will recognize him as Capt. Buchanan. He should have been the hero of the book, and not Lieut. Colvin Fraser, who ultimately marries the heroine. Fraser is an awful combination, happily rarely found in life—a sentimental Scotch prig. He bores the reader with his long speeches, but it is impossible to say that the character is not true to nature, for men who have bored their fellow-creatures with long speeches have lived. Historical personages are also brought to life with success. We make the acquaintance of Holwell, the old Padre Bellamy and his son, and Admiral Watson, whose character has been drawn by his surgeon Ives. Hastings and Clive are not so well done. It is open to argument whether the epistolary style of the time has not been reproduced with too great a fidelity. But as to the skill of the reproduction there can be no doubt, as those who have read Mrs. Kindersley's letters and 'Hartley Hotel,' the earliest novel ever written depicting Anglo-Indian life, can testify. We often felt as we read the romance that we were perusing a contemporary document, so actual and lifelike is the air with which the author has surrounded the tale. It should find a place on the shelf of every school library, for it cannot but tend to create an interest in that most romantic tale, the foundation and rise of our Indian Empire.

*A Gentleman Player.* By R. N. Stephens. (Methuen & Co.)—The adventure of Master Hal Marryott, one of Burbage's fellows at the Globe in the Lord Chamberlain's company of players, is a stirring one, and told with much spirit. The zeal with which he accepts the commission from the queen he strangely stumbles upon is just in the spirit of the



Elizabethan gallant; and we fear the tortuous conduct of Gloriana, in sending a raw youth on a perilous errand which she proposes to disavow if necessary, is also not inconsistent with probability. His duty involves Hal in many hairbreadth escapes as he journeys on the North Road to save his friend from arrest for treason; and the incidents and topography are realistically treated. A few words and turns of speech which are hardly Elizabethan remind us not unpleasantly that the writer belongs to the western division of the descendants of Shakespeare's contemporaries.

#### GENEALOGICAL LITERATURE.

*The Genealogist*. New Series. Vol. XV. (Bell & Sons.)—It is said, and it is unfortunately true, that the failing of the normal genealogist is to view with profound indifference all pedigrees but his own. Hence the difficulty that has always been experienced in maintaining at a high level a periodical devoted to family history. Under the editorship, however, of Mr. Forsyth Harwood the *Genealogist* has upheld its old-established reputation as the leading organ in this country of genealogical research. It is not, on the one hand, swamped by the pedigrees of modern families, nor, on the other, made the vehicle for genealogical fiction. The position of the subject with which it deals as a useful handmaid of history has always in its pages received recognition, and its volumes, we believe, are found of use by the staff even of the Public Record Office and of the MS. Department of the British Museum. Great as are the merits of Dugdale's 'Baronage' for the age at which it was compiled, there is urgent need for its revision in the light of modern research; and the papers on feudal genealogy which have appeared in this periodical are a valuable contribution to such a work. Among the contributors to the volume before us are Lyon King of Arms, Clarenceux King of Arms, Portcullis Pursuivant, Mr. Keith Murray (a former editor), that veteran worker General Wrottesley, Mr. Joseph Bain, and Mr. Round. The contents are exceedingly varied in character, containing papers on the Barons of the Naas in Ireland, the earldom of Caithness, the barony of Somerville, and the Murray and Swinton pedigrees in Scotland, and the "Two Gwaethfoeds" in Wales, besides those on English subjects. These last include the early Lincolnshire charters of Sempringham Priory, a Cambridgeshire visitation of 1684, Dugdale's Yorkshire visitation, a list of grants and certificates of arms, and a calendar of "inquisitiones post mortem." In addition to these, special supplements contain instalments of a family history of the Wrottesleys of Wrottesley, and of a calendar of marriage licences for the diocese of Bath and Wells. An interesting portrait of Dugdale forms the frontispiece to this volume, of which the index, it is pleasant to see, has received special care.

*The Marriage Registers of St. Dunstan's, Stepney, 1640-1696*. By T. Colyer-Fergusson. (Privately printed.)—Less than a year has elapsed since we received the first volume of these important registers, but the industry of Mr. Colyer-Fergusson has already enabled him to issue a second. The two features of special interest found in these pages are the entries of the bridegrooms' avocations and the large numbers of foreign names—often strangely distorted—due to the settlement of Huguenot refugees at Spitalfields within the parish. Already populous before their arrival, with its resident city merchants and its dwellers by the riverside, Stepney, as these registers show, became, in the latter half of the seventeenth century, an unusually crowded parish. Among the pursuits suggestive of refugee industry we note those of "silkethroster," silkweaver, tiffany-weaver, "pinemaker," needlemaker, "frameworke knitter," threadknitter, woolcomber, and dyer. There is also a "callico

printer." Yeomen and husbandmen also appear in addition to mariners and those on shore connected with the shipping industry. Among the curious names which occur may be mentioned that of "Baalhatchet." We think that we have met with it as "Bailliehache" among the Huguenots of the Calais district, and in far earlier days a "Bailliehache" was connected with Becket as a youth. Among the local names is "Wapping in Sprusonds Iland," and several entries illustrate the local topography of Stepney. Under the Commonwealth marriages ceased to be celebrated in church at the end of September, 1653, but recommenced sporadically in January, 1657/8, and regularly in June following. The index to this volume is a work of great toil, extending to some three hundred and sixty columns. It is to be hoped that Mr. Colyer-Fergusson may be able to complete the marriage registers down to 1753 in his projected third volume. Only a hundred copies of his work are printed.

*A Great Historic Peerage: the Earldom of Wiltes*. By J. H. Metcalfe. (Privately printed.)—Mr. Metcalfe is an ardent advocate for the right of the Scropes of Danby to the earldom of Wiltes, created by Richard II. in 1397. Whether a dignity that only existed for less than two years—for it has never been recognized since the grantee's death—can be accurately described as "a great historic peerage" is at least open to question. Sympathy and sentiment are one thing, and law is another; and while, on many grounds, the Scropes deserve one's sympathy, their claim to the earldom of Wiltes is legally, we fear, weak. Were it only for their splendid coat of arms, to which their house vindicated its right in the famous "Scrope and Grosvenor controversy," the Scropes are entitled to a high position among the noblesse of England. And the great place they filled in mediæval Yorkshire, the fact that their name is immortalized by Shakespeare, and the fortunate survival of a branch of their house amidst the scenes of their former greatness, appeal to our sentiments no doubt with peculiar power. Besides, these considerations are accentuated in the case of the author himself by the remembrance that the Metcalfes of old were the neighbours of the Scropes in Yorkshire. Yet "hard cases," it is proverbial, "make bad law." The Devon claim is an instance in point; and though in that case the sympathy for the Courtenays, and the interest that was brought to bear, produced a decision on which alone the Scropes can base their claim, it is in the highest degree unlikely that a Committee for Privileges would again adopt the interpretation of the disputed limitation which was admitted in the Devon case. It is, we believe, generally recognized by the best authorities at the present day that a mistake was made on that occasion. Precedents, of course, go for nothing before the Committee for Privileges, and that is why Lord Mowbray and Stourton claims in vain to be premier baron as against Lord de Ros. This is not the place to discuss Mr. Metcalfe's arguments in detail; and even if it were, the issue of these cases does not depend on argument alone. With more interest the late Lord Crawford might have claimed with success a dukedom of Montrose; with less, the earldom of Mar decision might never have been, as it practically was, reversed. One would be glad, no doubt, to see Mr. Scrope, of Danby, Earl of Wiltes, and Lord Inchiniquin Earl of Thomond; indeed, the recent development of the peerage would seem to call for some recognition, by way of balance, of the *ancienne noblesse*. On the other hand, the existence of the house of Scrope outside the ranks of the peerage illustrates a distinctive feature of English social life, and is a standing protest against the vulgar worship of titles. Mr. Metcalfe has supplied a spirited sketch of the Scropes' stirring story, and has appended an elaborate chart pedigree

of the family, which he does not attempt, we observe, to carry beyond Sir William Scrope, of Bolton, living in 1303. The treatise is beautifully produced by the Chiswick Press.

#### TALES OF ADVENTURE.

THERE are passages in the sensational story entitled *In Full Cry*, by Richard Marsh (White & Co.), which will not commend it to the student of serious literature:—

"All the way he was haunted by demons. They grew thicker as he went. The place became alive with them. He began almost to persuade himself that he could see them with his bodily eyes; could hear them with his ears. They gibbered at him as he passed. They touched him."

These expressions are, no doubt, indicative of a disturbed state of mind on the part of the hero of the story. His actions are not out of keeping; and it is ultimately found that he has committed homicide while in a state of unconsciousness. Of course some one else was put on his trial for murder; and there is something quite unusual in the procedure on that occasion, where the prisoner is only placed in the dock after the jury has been sworn. No reason is given for this departure from the invariable custom of criminal trials. After verdict the judge directs another witness to be sworn, whose deposition puts an entirely new complexion on the case, because the witness dies of heart disease before he has been cross-examined, but not before the judge has cautioned him against incriminating himself. It is quite time that some one familiar with legal procedure should construct a handbook for the use of novelists who are anxious to excite interest in trials at law. The procedure at a murder trial differs in some respects from the procedure at any other criminal trial, and the procedure on an indictment can be easily distinguished from that in a civil action; but novelists, in some cases, need to be told the reasons for these things, and it is a pity they should not have access to trustworthy information in a convenient form. In other respects 'In Full Cry' is not a valuable addition to the list of stories which is rapidly accumulating on the author's title-page. The time of the story may be referred to as recent, and its character as highly improbable. It is, morally speaking, quite harmless.

The mysterious murder occurs in fiction with increasing frequency, and the time cannot be far distant when the so-called reading public will show signs of satiety. *The Indian Bangle*, by Fergus Hume (Sampson Low & Co.), is, at all events, the work of one well versed in the art of making the most of his materials; but it cannot be said with confidence that the book will be read with interest by any one who appreciates good literature. Towards the conclusion of the volume one character remarks that an undiscovered mystery is like an unfinished tune, and suggests a tantalizing desire for the closing cadence; but the plot of the story hardly admits of this description. The incidents are numerous and well defined, though the characters are woolly and artificial, and might serve their purpose in any other narrative of a similar type. The writing is careful, and the author never allows his story to wander in the direction of impropriety. It may be regarded as a typical work by the author of 'The Mystery of a Hansom Cab,' superior to the average level of murder-mysteries in modern fiction.

A volume which is otherwise properly described as a story of adventure is not deprived of its character as such because the time of the narrative is laid in the future. *The Violet Flame*, by Fred. T. Jane (Ward, Lock & Co.), is a story of a time when all the elements (using that term in a scientific sense) are capable of being resolved into forms of hydrogen, and when the ultra-violet rays can be manipulated to the extent that human beings die and become little shrunken figures like dolls. The author says

it is a story of Armageddon and after; it strikes us as a confused and uninteresting narration, in which imagination is not used to advantage, with hardly any recommendations of style or form. There are instances of careless composition which are surprising even in a popular story of adventure; and it is hard to see how educated people can take an interest in the book. On this occasion the author of 'His Lordship, the Passen, and We' is distinctly disappointing; nor can we speak better of the drawings from which the book is illustrated by the author.

#### CLASSICAL PHILOLOGY.

*The Story of Catullus.* By Hugh Macnaghten. (Duckworth & Co.)—Partly responsible for a new school edition of Catullus, Mr. Macnaghten has also made English versions of many of his poems, and joined them by a rather slender thread of biography into a volume entitled as above. The literature of Catullus has been scanty of late years, and this addition to it is welcome. At the same time, it seems clear that this 'Story' is more for the beginner than the scholar, both from its tone in such passages as "but ugly, good-humoured Vatinius lived to be consul after all," and from its omissions. There is no mention of Alexandrian models, or of the "Attis"; the filcher of napkins and all those persons whom Catullus assailed with such remarkable freedom cut no figure here; indeed, the volume seems a little limited by considerations of what the young person might best avoid. A comparison is made between Catullus and his love and Shakespeare and the lady of the Sonnets, with some of the debate of which the world is, it may be whispered, rather tired, about the personality of the later lady. The parallel is not altogether apt, one essential point, hardly brought out in these pages, being that Catullus was a lover in his twenties, Lesbia "la femme de trente ans," with all the finesse and experience of one of Balzac's heroines. And ought not the names of Burns and Heine to be mentioned when love poetry is talked about? Heine, too, loved one of "no good character," and used, like Catullus, those charming diminutives, the almost entire absence of which detracts so much from modern English love poetry. Tennyson had to fall back on "my ownest own" in 'Maud'! The versions reach a high degree of excellence, which is the more remarkable because so many respectable reputations have come to grief in similar attempts. At times they strike one as too neat and pointed, too austere, too tasteful, like the work of Mr. Robert Bridges, to make a successful appeal. Perhaps every one must fail over "Solea occidere et redire possunt"; certainly

Suns set to rise: when sets the day  
For us but once with hasty ray,  
We sleep, and all is endless night.

is but a pale phantom of the living lines. Again, in xxxi. ('Sirmio') the Latin is not followed so closely as might be, but all readers will thank Mr. Macnaghten for recalling Calverley's exquisite version in his 'Translations.' 'To Calvus on Quintilia' is a capital specimen of good rendering, with no puffed-out paraphrase about it. On two or three points of text we disagree, but this is probably inevitable in an author so ill-preserved as Catullus. Why does not Mr. Macnaghten set to work on a new and full commentary on the poet who, whatever else was denied him, was certainly "dower'd with the hate of hate, the scorn of scorn, The love of love"?

A pamphlet *On the Use of Classical Metres in English*, by William Johnson Stone (Frowde), makes interesting reading, both in its quotations and the author's own views; but we cannot say that we feel there is any hope of adapting the genius of the English language to Latin or Greek strict scansion of syllables. Mr. Stone suggests the latter

model, believing that "our language is singularly like ancient Greek in intonation." Such statements can hardly be proved or refuted. We are surprised to find it said that "the Roman hexameters [were forbidden] almost all words in -tio." Accent must, we think, decide English quantities, which are too confused and illogical to be rectified now. It will be long, at any rate, before scholars scan *ashēs*, or recognize this model line of Mr. Stone's as a pentameter:

Yet was her heart not turned unto wicked vanity.

A *Greek Anthology* (Methuen & Co.) consists of passages from the Greek poets chosen by Mr. E. C. Marchant, whose labours on Thucydides are familiar to the classical world. The collection was, we learn, made for the use of a friend, but it is pleasant to see it printed, though, of course, such things are by no means new. There was an 'Anthologia Græca' by Mr. Francis St. John Thackeray, of larger scope than the present garland, and also a collection of merit which came from Oxford. The same pieces occur in all three books. The contents of the latest are stated to be limited by the omission of subjects which no longer excite modern sympathy, which have ceased to interest us, though their expression may move our admiration. Such restrictions are, we think, not satisfactory. Thus Anacreon is, the introduction admits, not represented by his most characteristic work. Mr. Marchant finds "that wine and wantonness are no longer the subjects in which men of cultivated mind find an absorbing attraction." These are rather hard words, and is not a franker hedonism than heretofore, with talk of primeval instincts, a recognizable note in the poetry of the day? Wine, at any rate, is celebrated by FitzGerald's 'Omar' (of whose mysticism the crowd reckes not), and has notable laureates like Mr. Henley. Mr. Marchant does not confine himself to the lyric side of the dramatists, but gives selected iambic pieces like the ambiguous speech of Ajax. Bacchylides is here, but not Homer. One misses 'Εἶπος ἀνίκαιε μάχαν, which was presumably too hackneyed. Euripides is rightly well represented in lyrics. Our own favourite piece, in which, perhaps, the old poet speaks for himself, *Ὁὐ πάντοτε τὰς Χάριτας* ('Herc. Furens,' 673 following), is, however, not here. Most desirable, too, and unselected is the fragment on love of Sophocles (678 D.) beginning:

ἦ παῖδες, ἦ τοι κύπρις οὐ κύπρις μόνον.

The latest epigrammatist represented is Meleager. Truly he is supreme, but we should have included something of Rufinus and Paulus Silentiarius too. It is difficult for the good scholar to get over the reprehension "quia nuper," which is indeed all very well for teaching, but loses its force, we think, with the mature reader who reads to enjoy. The notes are rather scrappy, but refer usefully to several English versions. Mrs. Browning's version of Bion's lament for Adonis does not translate the *Αἶα'* ὡς τὸν Ἀδωνιν, which is preferred to the old *Αἶα'ω*. Mr. Beeching's rendering of the 'Swallow Song' is very pleasant. The note on the author of 'Ionica,' to be accurate, should state that he has three poems in the 'Golden Treasury' (Second Series). It is probably a feat beyond human restraint to select from the 'Agamemnon' and not add notes, though they are out of place here. What is really wanted, and not, so far as we know, to be had either in England or on the Continent, is a good plain text of 'The Greek Anthology' at a reasonable price. Will not some enterprising publisher fill up the gap?

*Harvard Studies in Classical Philology.* Vol. IX. (Boston, U.S., Ginn & Co.)—This instalment of the 'Harvard Studies' comprises contributions of more than usual interest. Brief memoirs are furnished of two excellent scholars and teachers whom America has recently lost, G. M. Lane and F. D. Allen, and a number of short papers and notes left behind by

them are printed. These deserved publication, but it would have been well if the editors had appended some corrective annotations, to supply the want of revision by the authors themselves. Thus Prof. Lane quotes Cicero, 'De Natura Deorum,' i. § 6, "Desertaque disciplina etiam pridem relicta," in disproof of a statement commonly made by writers on Latin syntax, that Cicero did not use the combination "que .....et." Had the author lived to verify the reference he would not have printed the note; for in the passage in question the *que* binds clauses together and stands in no close connexion with the *et*. Again, the suggestion to read "postea loci" for "post ea loci" in Sallust's 'Jugurtha,' 102, § 1, is no novelty, but has been generally adopted. A large portion of this volume consists of Plautine studies carried out by students of Harvard under the direction of Prof. W. M. Lindsay, of Oxford and (we may now add) St. Andrews, during the time when he was a member of the Harvard staff of classical teachers. These papers are excellent illustrations of the value of the "Seminar," which unhappily does not exist in the universities of our country. They discuss several important questions affecting the metres and the textual tradition of the Plautine drama. Prof. Lindsay has added notes which are nearly always valuable; but we confess surprise at his proposal to scan *pāpillas* in the 'Bacchides' of Plautus, v. 480. A specially interesting article is that by Mr. W. H. Prescott on 'The Scene-Headings in the Early Recensions of Plautus.' He arrives at results which are not without importance for the history of the text, and might be carried further. Few odder accidents have happened in the transmission of texts than the appearance, in the Palatine recension, of Stalio and Stalicio as the name of a character in the 'Casina.' Mr. Prescott offers a curious, but satisfactory explanation. The scribe of the immediate Palatine archetype copied from an original which omitted the name of the character in the scene-headings; he therefore tried to disinter it from the text of the play. In v. 347 he found "tibi stalio," a corruption of *titibilio* (or *titivilicio*), and in v. 955 "heus stalicio," a deprivation of "heus, stalico," and so unearthed the supposed proper name. The true name, Lysidanus, has been preserved by the Ambrosian palimpsest. Two articles in the collection are devoted to the discovery of "hidden verses" in prose writers. One, by Prof. Lane, relates mainly to Suetonius; the other, by Prof. Morris H. Morgan, deals with Livy. Much ingenuity has been wasted in this pursuit of verse quotations buried away in prose. The sport is fascinating, and the material for indulging it is practically unlimited. The conditions rarely allow of the results being either firmly established or definitely refuted. But sometimes the explorer is so entirely absorbed in metrical reconstruction as to disregard circumstances of a decisive character. A number of examples of this absorption may be seen in these two papers. Suetonius tells us that when Tillius Cimber, whose lot it was to take the lead in the assassination of Caesar, struck his blow, the dictator cried out, "Ista quidem vis est." Prof. Lane thinks that at the critical moment a tag of verse flashed into Caesar's memory, coming presumably from some comedy; compare Plautus, 'Captivi,' v. 750, "Vis hec quidem hercle est," and 'Miles,' v. 454, "Vi me cogis, quisquis es"; and Terence, 'Adelphi,' 943. Many prose passages show that Caesar only employed a form of words common in every-day parlance; see, e.g., Seneca, 'Ep.' 65, § 1, and Cicero, 'De Amicis,' § 26. Plenty of parallel expressions may be found, as in Terence, 'Hautontimorumenos,' v. 566, "Nam istec quidem contumelia est." When Caesar was sacrificing just before his death the haruspex warned him, says Suetonius, "Caveret periculum quod non ultra Martias Idus proferretur." It seems that the haruspex conveyed



the result of his ritual observances in a remarkably apposite quotation from some play (or did he extemporize?) :—

*Caveas periculum quod non ultra Martias Idus profertur.*

And the famous utterance of Cæsar, "Sullam nescisse litteras qui dictaturam deposuerit," was really couched in verse: "Nescivit Sulla litteras qui dictaturam posuerit." Prof. Lane adds the comment, "This is military style: word accent." He appears to imply that on the occasion Cæsar "dropped into verse" of his own manufacture. The whole volume well deserves the attention of scholars. Among papers not already mentioned we may point to Prof. Allen's notes on the Saturnian metre, in which he inclines (rightly, we think) to the old opinion that its structure depended more on quantity than on accent; a paper by the late J. H. Onions, of Oxford, in which he recorded some glosses on Nonius; and a careful scrutiny of the versification of Latin metrical inscriptions by Mr. A. W. Hodgman.

*Mélanges Henri Weil: Recueil de Mémoires concernant l'Histoire et la Littérature Grecques, dédié à Henri Weil.* (Paris, Fontemoing.)—This stately volume is an offering from the scholars of Europe to M. Henri Weil, the distinguished French Hellenist, on the completion of his eightieth year. Not many scholars reach so advanced an age in the full possession of their intellectual powers, though Prof. Mommsen in Germany is a brilliant exception to this rule; but M. Weil shows his unexhausted vitality not merely by continuing those studies of the standard Greek authors which have made him famous, but also by his contributions to the criticism of the new works which the papyrus of Egypt have poured in on us of late years—of Herodas, of Hyperides, of Bacchylides, and of the fragments from Oxyrhynchus. Therefore it was fitting that the eightieth anniversary of his birth should be celebrated in this way, by a collection of birthday presents from his colleagues and collaborators in the field of classical scholarship. The contributors to the volume before us number forty in all—the sacred number of French literary tradition. The majority is naturally composed of Frenchmen, who contribute twenty-six towards the total; but England has four representatives, Messrs. Lewis Campbell, Jebb, Kenyon, and Sandys; Germany four, Messrs. Blass, Crusius, Diels, and Wilmowitz-Moellendorf; and Italy, Austria, Holland, Switzerland, Belgium, and Greece one each, in the persons of Messrs. Comparetti, Gomperz, Herwerden, Nicole, Parmentier, and Sémitelos respectively. A few additional or alternative names may occur to some readers, but allowance must be made for the possibility of some individuals having been unable to accept the invitation to contribute; and on the whole the list is both distinguished and representative, and does honour to the scholar whose work is cordially celebrated by his colleagues throughout Europe. It is, of course, impossible to criticize, or even to describe in detail, a volume containing contributions from forty scholars, ranging over the whole sphere of Greek language and literature. The recent discoveries of Greek authors naturally provide several writers with their texts; thus Messrs. Comparetti, Maurice Croiset, and Jebb deal with various points in the poems of Bacchylides, and Prof. Crusius with a fragment discovered by Mr. Grenfell, while Messrs. Kenyon and Nicole contribute accounts of unpublished papyri of minor interest, but still valuable. Similarly, M. Homolle treats of one of the most interesting discoveries made at Delphi, the offering of the sons of Deinomenes, which included the now famous bronze charioteer and the tripods celebrated by Bacchylides. It is, of course, hardly to be expected that a miscellaneous volume such as this should contain anything of first-rate importance. In the first place, an

author with any very important matter to communicate will generally prefer to do so in some independent form; secondly, the necessary limits of space forbid him to embark on any very elaborate discussion; and, thirdly, since the preparation of such a memorial volume cannot be begun very long before the date of its publication, contributors must either use materials which they have already by them, but have not yet published, or must take up some comparatively small subject, which can be dealt with in a limited space and a limited time. But it is not fair to look a gift horse in the mouth, and in the present instance such an investigation could be borne with all the success that could fairly be expected. It is a volume which does honour alike to him whom it celebrates and to those who join to celebrate him, which will be read with interest by most classical scholars for its own sake, and will retain no small portion of its value in the years to come. It is, moreover, well printed on good paper (though rather heavy to handle), and it contains, in addition to several illustrations in the text, an excellent photograph of M. Weil himself, and another (in illustration of the paper contributed by Dr. Sandys) of a statue of Demosthenes—an author on whom M. Weil has bestowed some of his best work. We gladly take this opportunity to join in the congratulations which have been offered to M. Weil, and to express the hope that he may long continue to adorn the circle of living Hellenic scholars.

#### SHORT STORIES.

UNDER the title *Little Novels of Italy* (Chapman & Hall) Mr. Maurice Hewlett tells five stories of life and manners in North Italy, or what he is pleased to call "Emilia"—a modern term, misapplied—at various dates from the beginning of the fourteenth to the end of the fifteenth century. Apart from the style of the narrative (for which we fear that Mr. Meredith, *vitis imitabilis*, must bear some of the responsibility) the stories are by no means devoid of merit. Each deals, in one fashion or another, with the perplexities of an honest and simple-minded girl amid a society at the best fantastic and frivolous, at the worst diabolically wicked. It is to the author's credit that in every instance he has made his heroine triumph, once indeed tragically enough, but always with honour saved; so that the reader is left with no bad taste in his mouth. Vanna of Verona, Ippolita of Padua, the English Molly of 'Nona', Bellaroba of Ferrara, form quite a pleasant little quartet of good girls. No doubt in a stricter age some of them might seem to need a little absolution; but "their hearts are in the right place," and no woman, however strict herself, will, we think, look askance at them. The story in which Cino of Pistoja and his Selvaggia play the chief parts is the least satisfactory. We do not know whether the incident of the live coal is a pure invention; it is not recorded in any account of Cino with which we are acquainted. In any case, the dates of his life are sadly jumbled, and he is too important a person to be treated in this free-and-easy style. Nor is it credible that in the age of "courtly love" a girl of Selvaggia's position could have made any mistake as to the meaning of his homage. Of the rest 'The Judgment of Borso' is our favourite. The humorous and good-natured Lord of Ferrara shows the Renaissance tyrant in an unwonted aspect; and the outwitting of a villainous intrigue gives satisfaction to the right-minded reader. Besides his faults of style already noted (the nemesis of which, moreover, is occasionally sheer bad English), Mr. Hewlett will do well to beware of lapses into something very like prurient suggestion. In dealing with subjects like those which he has chosen it is, of course, easy enough to get on to risky ground. On the whole, he has trodden as circumspectly as could

be desired, and against the general tone we have not a word to say; but once or twice we have had a suspicion as of a leer and a wink, to be avoided of all save the emasculate. A generation or so ago these tales would probably have been written in verse, and we are not sure that that is not the right medium. In verse a little "preciosity" is not out of place. The danger of some of our younger story-tellers seems to lie in an over-exuberant prose, the trick of which is, after all, easily enough caught; and the discipline of metre might do them good. But this is too large a subject for here and now.

Brada's stories are well written, far from gay, and meant to be "moral." They hardly come up, however, to that standard. Three out of the four in her new volume end sadly, and all four, without being impossible, are most improbable. *Une Impasse*, which gives the title to the volume, is much longer than the others, and may take rank as a novel. The house of Calmann Lévy are, as usual, Brada's publishers.

#### OUR LIBRARY TABLE.

MR. WILLIAM HEINEMANN publishes *The Transvaal from Within*, by Mr. J. P. Fitz-Patrick, a volume the interest of which is purely political and non-literary. The account of the Outlander preparation of the Jameson Raid shows the sole cause of failure to have been the same as that of the failure of the Comte de Chambord's proposed raid on Paris—the flag. Dr. Jameson or his backers were as obstinate for the union flag as Henri V. for his white flag with lilies. The majority of the Outlanders wanted an English South African republic.

ANOTHER South African book is Lord Grey's *Hubert Hervey* (published by Mr. Edward Arnold), a life of a brother of the Prince of Wales's clergyman at Sandringham, who was killed by the Matabele in the fighting in the Matoppo Hills. The same topic as that referred to in the previous notice crops up here: "They would prefer an English-speaking Republic to being part of the Empire." By far the best pages of this volume are those by Mr. Eyre Crowe—not the Royal Academician, but his nephew, a Foreign Office clerk, who seems to have been Mr. Hervey's closest friend, and who expresses his opinions far better for him than in his letters he expresses them for himself.

LADY VICTORIA POLE TYLNEY LONG WELLESLEY, had her father not been a spendthrift, would have been the heiress in fact as well as in name of three great families and the inheritor of a large part of four great fortunes. She was christened (a year before the Queen) in celebration not of her future guardian's victory at Waterloo, but of an election contest. She lived to be seventy-nine and to give away to church works a large part of the comparatively little that had come back to her after days of poverty, in which the Iron Duke's kindness to his ward is worthy of recollection. *The Lady Victoria Tylney Long Wellesley* [three of her seven names are omitted]: a *Memoir* by her *Eldest Goddaughter*, published by Messrs. Skeffington & Son, has little save melancholy family interest. There are some misprints, even in names, and the French is without accents.

A TRANSLATION, edited by Father Tyrrell, S.J., of M. Marius Sèpet's *Saint Louis* (Duckworth) may be much commended to young people who wish for a readable account of a king who seems, by the consent of all ages and all schools of thought, to have approached nearer perfection, whether as man or as sovereign, than it has been granted to any other historical personage to do. Would that modern France possessed a little more of his temper! Joinville is, of course, the great authority for his career, and the author has wisely let Joinville tell much of the story, though other chroniclers have not been neglected.

The translation is a trifle wooden, and one or two names are misspelt; but the worst mistake we have found is the postdating of Charles of Anjou's death by ten years. That unattractive, but not altogether unheroic personage, by the way, receives fairer treatment than he always gets from historians. M. Sepet throws no light on the curious question why St. Louis is so utterly ignored by Dante; but perhaps this could hardly have been expected.

PAUL DE KOCK is sadly out of date, and is found by most people now unreadable. His *Memoirs*, of which an English version is published by Leonard Smithers, Limited, are too like his novels to be attractive to the present generation, though they may please a limited public. A letter of Bulwer-Lytton in high praise of the author's talent is still of interest. The best story in the book is that of an importer proud to inform Victor Hugo that 4,500 quarts of rum had come for him from Martinique, when all that was really known was that it was consigned to "V. Hugo." When M. Vincent Hugo, a brother trader, demanded it, the poet had already fetched away a third and exchanged it for wine, under the impression that it was a gift.

MRS. MAIN has hardly done wisely in deserting the Alps for Spain. She has gone the usual round, taken a number of photographs, and written *Cities and Sights of Spain: a Handbook for Tourists* (Bell), a little volume by no means without merit, but decidedly less useful to the traveller than Mr. Murray's handbook. She should really look again at the inscription on p. 207; the printers have made sad havoc of the Spanish.

MR. GEORGE ALLEN has published a pretty reprint of *Sense and Sensibility*, with excellent illustrations by Miss C. Hammond—in fact, these drawings are as successful as any she has published—and an ingenious and lively introduction by Mr. J. Jacobs.—Mr. Richard Whiteing has, as we mentioned some time ago, been encouraged by the success of 'No. 5, John Street' to remodel and republish *The Island* (Grant Richards), which many people think the better of his stories.

DR. S. R. MITTLAND was one of the select few among historians who bring about a distinct and permanent change of opinion. We need not adopt in their entirety, as Mr. A. W. Hutton well says in his introduction to Mr. Lane's reprint, the opinions expressed by Maitland in his *Essays on Subjects connected with the Reformation in England*; in fact, no one nowadays will do so. At the same time Maitland rendered untold service to the view of the Reformation common among good Protestants sixty years since. And nobody now writes about the Middle Ages as most did before Maitland's 'Dark Ages' appeared. Therefore this reissue of Mr. Lane's deserves a welcome.—Mr. Corbet has brought out a revised and cheaper edition of his excellent work on *Drake and the Tudor Navy* (Longmans & Co.).—Mr. Nimmo has issued *The Colloquies of Edward Osborne* in his pretty reprint of the writings of Miss Manning, the author of 'Mary Powell.' Mr. Jellicoe's illustrations are satisfactory.

MR. MURRAY has sent us a new edition of *Livingstone's First Expedition to Africa*. Ten pages of useful notes by Mr. F. S. Arnot are added at the end on ethnographical and geographical points, such as the course of the Chobe river, and the principle of "mother right," where Livingstone's conclusions have been supplemented by later research.

We have on our table *Master and Servant*, by A. H. Graham (Ward & Lock),—*The True Benjamin Franklin*, by S. G. Fisher (Lippincott),—*Macaulay's Essay on Milton*, with notes by H. B. Cotterill (Macmillan),—*Gai Julius Caesaris de Bello Gallico Liber VI.*, edited, with notes, by E. S. Shuckburgh (Cambridge, University Press),—*The Adventures of Beowulf*, translated from the Old English by C. Thomson (H. Mar-

shall),—*Wordsworth's 'Prelude' as a Study of Education*, by J. Fotheringham (H. Marshall),—*Our National Education*, by the Hon. E. L. Stanley (Nisbet),—*The Story of Ice in the Present and Past*, by W. A. Brend (Newnes),—*Salford, and the Inauguration of the Public Free Libraries Movement*, by B. H. Mullen (Salford, the Museum),—*Patriotism and Empire*, by J. M. Robertson (Grant Richards),—*Aradia; or, the Gospel of the Witches*, by C. G. Leland (Nutt),—*Scottish Violin Makers, Past and Present*, by W. C. Honeyman (Edinburgh, Köhler),—*From a Nurse's Note-Book*, by H. Morten (The Scientific Press),—*Winter Adventures of Three Boys in the Great Lone Land*, by E. R. Young (C. H. Kelly),—*Miss Carmichael's Conscience*, by Baroness von Hutten (Lippincott),—*Kenoosha: a Red Indian Tragedy*, by G. Barnley (C. H. Kelly),—*The Doctor*, by Henry de Vere Stacpoole (Fisher Unwin),—*It May Happen Yet*, by E. Lawrence (S. E. Roberts),—*Ulric the Jarl*, by W. O. Stoddard (C. H. Kelly),—*The Brown Girls*, by R. Neish (Simpkin),—*Princess and Fairy*, by Lily Martyn (Chambers),—*An Inheritance of Crime*, by G. F. Underhill (Diprose & Bateman),—*Far-Ben; or, Poems in Many Moods*, by J. S. Pattinson (Sonnenschein),—*The Westminster Reciter*, by the Rev. J. J. Nesbitt (Bowden),—*Obeid, the Camel Driver*, by I. B. Choate (New York, 'Home Journal'),—*Jacob at Bethel*, by A. S. Palmer, D.D. (Nutt),—*The Epistle of Paul the Apostle to the Galatians*, explained by A. W. Robinson (Methuen),—*Texts Explained*, by F. W. Farrar, D.D. (Longmans),—*The Cerebral of the English Church*, by the Rev. V. Staley (Mowbray),—*La Dame aux Rubans Rouges*, by S. Boubée (Paris, Lévy),—*and Les Libertins en France au XVII. Siècle*, by F. T. Perrens (Paris, Lévy). Among New Editions we have *Our Soldiers*, by W. H. G. Kingston (Griffith & Farran),—*Strength and How to Obtain It*, by E. Sandow (Gale & Polden),—*Black's Guide to Galway, Connemara, and the West of Ireland*, revised by E. D. Jordan (A. & C. Black),—*The Old Pincushion*, by Mrs. Molesworth (Griffith & Farran),—*and The Prince of the House of David*, by the Rev. J. H. Ingham (Ward & Lock).

## LIST OF NEW BOOKS.

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Church and Faith, by Dr. Wace and others, 8vo. 7/6 net.  
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## THE CONGRESS OF ORIENTALISTS.

(First Notice.)

Rome, October 4, 1899.

In spite of the fact that the present Congress is very largely attended and is to occupy more time than any of its predecessors, the chronicle of the work done need not occupy very much space. The number and importance of the papers are considerably below the average, even if one takes into account the addition by the local committee of sections either remotely or not at all connected with strictly Oriental research.

After the usual informal meeting on the first evening (Tuesday, October 3rd) at which sectional presidents (in alarmingly large numbers) were nominated, the formal opening took place on Wednesday, October 4th, at the Capitol. The opening speech was given by Signor G. Bacelli, Minister of Education, in the name of the King. This was followed by eloquent speeches from the Mayor and the President of the Committee, Count Angelo de Gubernatis. Among the very few discourses from foreign delegates that were at all audible were the excellent speeches of Sir Raymond West and of Prof. Vambéry, the latter in capital Italian. No sectional work was done during the afternoon, except by the various presidents and secretaries.

In the section of India (VI.) proceedings were opened by a few well-chosen words from M. Émile Sénart, expressing the regret of those present at the absence of Prof. Cowell and sympathy with his recent bereavement. Sir Chas. Lyall, deputed by the Indian Government, gave an account with specimens of the great work of Dr. G. A. Grierson, the Linguistic Survey of India, of which the first stage is now completed. Votes of congratulation to Dr. Grierson were passed in this section, and also subsequently in the section of Iran. A new committee for the proposed "India Exploration Fund" was nominated on the proposal of M. Sénart, and included the names of Sir R. West, Sir C. Lyall, and Profs. Williams-Jackson (U.S.) and von Schröder (Austria). On the following day Drs. Kuhn and Schermann explained—first to the section, and secondly to a committee appointed after some discussion—the plan of their proposed (English) manual of Indian bibliography, for which the merited support both of the Indian Government and of the English public is hoped. An excellent account was also given by Prof. Deussen of the stages of teaching in Indian philosophy, which was followed by a speech by Dr. E. Hardy on two works of the Pali Canon. In the subsection of Iran an important account was given by Prof. Williams-Jackson of his proposed dictionary of the Avesta.

In the section of Islam (*monde musulman*), which, like the Indian Section, is among the best attended in the Congress, Prof. Goldziher read an important note on the Shu'ubite movement in Spain, tracing from the works of Ibn García, Balawi, and others, the struggle between the national and Arabic elements in the domain of literature. A detailed paper was also read by Dr. Westermarck, a Finnish scholar well known in England, on superstitions in Morocco; also a note by Signor Nagy on Arab psychology.

The Congress is to last right through the present week, and a further account of it will accordingly be sent later.

B.

## THE COMING PUBLISHING SEASON.

MR. REDWAY intends to publish 'Boxing: its History and Art,' by J. F. Bradley, 'On Both Sides of the Line,' by Phil Maril, 'Bygone London Life,' by G. L. Apperson, 'The Psychic Body,' by G. Delaune, translated by H. A. Dallas, 'Memoirs of Theosophy,' by H. S. Olcott, 'The Life and Doctrine of Louis Claude de Saint-Martin' and 'The Doctrine and Literature of the Kabalah,' both by A. E. Waite, 'The Book of the Roodeer,' by the Marquis Ivrea, 'Celebrated Trials in the Nineteenth Century,' compiled by J. Forster, 'Some of Life's Problems,' by the late J. H. Friswell, 'My Autobiography,' by R. Buchanan, 2 vols., 'Barry Sullivan and his Contemporaries,' by R. M. Sillard, 'Memoirs of Book-Collecting,' by W. C. Hazlitt, 'The Square of Sevens: a Manual of Cartomancy,' by I. Prime-Stevenson, 'Joseph Joachim,' by A. Moser, translated by L. Durham, 'The Mystery of Sleep,' reprinted from the *Spectator*, 'Memoirs of my Time,' by H. S. Edwards, 'The Oneida Community,' by A. Easton, 'Mr. Garth's Hunt,' and 'Symbolism of the East and West,' by Mrs. M. Aynsley, with introduction by Sir George Birdwood.

## THE TURKEY, PEACOCK, COCK, AND PARROT IN ANCIENT ART.

II.

THE Greeks also designated the peacock the "Median bird" and the "Persian bird"; but by these phrases they also referred to another exclusively Indian bird, their *ὄρνις ἐνοίκιος* (cf. Persian *murghi khanagi*), the domestic fowl (*Gallus gallinaceus*), and more especially to the male bird, *ἀλεκτρυών*, and *ἀλέκτωρ*, the cock (bird) *par excellence*\* (*καρπύς, κήρυξ*, "the herald" of dawn, Sanskrit *kukuta*, "chatterer," cf. the Malayan *kakatava*, cockatoo), every local variety and denomination of the domestic fowl being derived from the red jungle fowl (*Gallus ferrugineus*) of India, Farther India, and the Indian Archipelago (Sumatra). It reached the West earlier, and it has spread more widely over the habitable globe than any other creature indigenous to India. It occupies a more conspicuous and significant place in ancient art than any other bird excepting the eagle, and in regulating—by the omens derived from the feeding of its young (*pulii*)—the movements of the magistrates and the armies of Rome, it at once became, as Pliny observes (x., 23, 21), the supreme ruler of the rulers of the world. The cock is the aboriginal sun-bird and phoenix. Well therefore might the domestic fowl be the greatest feathered boast of India, and that it is not is another illustration of how the highest merit may be obscured in popular appreciation by obstreperous vanity. The old derivation of Alectryon was from *ἀ*, privative, and *λέκτρον*, bed, that is—the sleepless guardian. But this is a false etymology, suggested by the natural instinct to find a meaning for foreign words the original introduction and true interpretation of which have been forgotten; and it is now accepted that Alectryon and Halcyon are both corrupted from Halaka, one of the old Persian appellations of the sun. In the 'Vendidad' it is said that the sacred bird Paro-dars, called by men *kahrkatak*, raises its voice at the dawn; and in the 'Bundehesh' (Ferdinand Justi, Leipzig, 1868) the sun is spoken of as Halaka, the cock, the enemy of darkness and evil, which flee before his crowing.† Wherever the ancient Persians marched the red-plumed cock marched on before as their proud palladium; and thus it happened that this Indian bird was at so early a date so widely distributed throughout Anterior Asia, Egypt, and Southern Europe. The name of the Pleiad Alcyone or

Halcyone, of Alcon\* the Calydonian hunter, of Alector (the Alectryon of Iliad, xvii. 602), the father of Leitus the Argonaut, of Alector, the son of Pelops (Odyssey, iv. 10), of Alcyoneus the giant, of Alcinous, the happy ruler of the Phæacians, and of Electra, the daughter of Tethys (No. 2 of Pleione, and No. 3 of Clytemnestra); and such words as "alcedo," the kingfisher (another sun-bird), and *ἡλεκτρον*, meaning amber, and a natural (and artificial) alloy of gold and silver (Sardian electrum), and Indian shellac (of later Greek writers), are all now suspected to be permutations of the Persian *halaka*. It may be conjectured to be connected also with *ἀλέκω, ἀλέξω*, and words of that group.

The earliest Akkadian name of the sun, Kasseba (cf. Cassiopeia), is rendered in Assyro-Babylonian by *tsalam* (cf. the sun-goddess Salambo), meaning "image," "symbol"; and this is the Arabic *tilsam*, in the dual *talasim*, from which comes through the Spanish the English *talisman*. The Assyro-Babylonian name for the sun was *samas*, and the Hebrew *shemesh*, and there seems to be a connexion between both these names and the Greek *σῆμα*, "a sign," "a constellation," "a symbol" (cf. Samos, the high, the landmark, Samothrace, and, again, Symbolon Portus, the semaphore station of ancient Balaklava). Thus the sun, "the ancient [ensign] of days," is more or less clearly revealed to us in its oldest names as the first as well as greatest of talismans, and its symbols, the cross, the *svastika*, the cock, as the earliest known to the historical races of the old world. And Pliny tells us (xxxvii. 10, 54) that the "gemma alectoria," or crystalloid stone sometimes found in a fowl's crop, was in his time worn as an amulet, and was always carried by the athlete Milo of Crotona on account of its power against evil.

The domestic fowl is nowhere specifically mentioned in the Old Testament, or in the Iliad and Odyssey, although, as has been seen, Homer knew the proper names Alectryon and Alector. The word Alectryon, as positively indicating the cock, is first used by Theognis in the sixth century B.C. Athenæus, ix. 16, gives several quotations in early Greek naming both the cock and the hen. During the Persian wars the bird appears to have become well known in Greece, and, indeed, throughout all the countries of the Eastern Mediterranean; and in Athenæus (in *loco cit.*), Pliny (x. 21, 24, 56, 77, and elsewhere), and Pausanias (ix. 22), and in the special "Scriptores Rei Rusticæ," such as Varro and Columella, breeds of fowls of Bœotia, Chalcis, Delos, Egypt, Illyria, Melos, Nibis, Pergamus, Tanagra, &c., are named. Cæsar on his arrival found the cock established in Britain ('B. G.' v. 12), but no relics of the domestic fowl have as yet been discovered among the *débris* of the lake villages of Switzerland. The cock was sacred to the Assyrian war-god Nergal, and Rabbinical etymologists have connected his name with the Hebrew *tharnagol*, "cock," and this word has been ingeniously, but ignorantly, said to have given its name to Tanagra. Both Pergamus and Tanagra were famous for their fighting cocks. The cock was considered by the Greeks as sacred to Æsculapius, Ares, Athena, Demeter, the Dioscuri, Heracles, Hermes, Leto, &c., and among the Romans it was sacred also to the household gods. We learn from Suidas (*sub voce* Πυθαγόρας τὰ σύμβολα) that the white cock was sacred to the moon. The Egyptians knew the domestic fowl not later than the sixth century B.C., and they sacrificed the cock to Nephthys and Osiris, and, apparently, a white cock to Isis, and a white or yellow cock to Anubis (Plutarch, 'De Iside,' lx., and compare Pausanias, ii. 34); but the domestic fowl is nowhere indubitably represented on their monuments. The cock is represented on a Babylonian cylinder

\* The *ὄρνις par excellence* of the Greeks was the domestic fowl, and more especially the hen bird, *ἀλεκτρυών*.

† Compare Prudentius, 'Hymnus ad Gallicantum,' beginning "Ales diei nuntius."

\* Compare the surgeon Alcon of Piny (xxix. 8), Martial (vi. 70, xl. 84), and Ausonius, Epig. lxxiii., — *medicus divi fatigue potentior Alcon*.

of the seventh century B.C. In Greek art it first appears on the shield of an unnamed Trojan warrior in the scene of the combat over the body of a fallen Trojan, painted in black on a Corinthian vase, attributed to the seventh century B.C. We learn from Pausanias (v. 25) that the statue in the group in the Altis at Olympia, attributed to Onatas, the son of Miron (fifth century B.C.), with a cock sculptured on the shield, represented Idomeneus. "They say," adds Pausanias, "that Idomeneus was descended from the sun....and that the cock is sacred to the sun, and heralds its dawning." The hero on the Corinthian vase may, therefore, likewise be Idomeneus. Pausanias also tells us (vi. 26) of the chryselephantine statue, attributed to Phidias (fifth century B.C.), of Athena, in the acropolis at Elis, that the helmet of the goddess was crested with the cock, "because cocks are very combative." It is figured in the so-called "Harpy Monument," of the fifth century B.C., from Xanthus, now in the British Museum, and also on the high seat of the priest of Dionysus, in the Theatre of Dionysus of Eleuthera (B.C. 500-300 in building) at Athens, a beautiful winged genius setting down a cock to fight being delicately sculptured on the outside of each arm of the chair. In Greek vase paintings of the fifth century B.C. the cock is constantly depicted in this way in the hands of Ganymede; and on the back of a Corinthian mirror case (identical in form with the mirror cases of modern Persia) of the fourth century B.C., and now in the museum at Lyons, a winged genius is engraved, holding a cock in a similar attitude. In the frieze of Pentelic marble of some uncertain date B.C., representing the Attic Festival Calendar, and now built, with the later addition of two Greek crosses, into the west front of the old metropolitan church of Panagia, Gorgopiko, at Athens, the month of Poseideon (December-January) is symbolized by a graphic cockfight before three presiding judges (*δύο νοθέται*). These contests were held annually in this month in the theatre, at the public charge, in remembrance of the animating exhortation of Themistocles when, just before the battle of Salamis, pointing to two cocks fighting, he bade the Athenians assail the Persians with like pugnacity (Jane E. Harrison, "Mythology and Monuments of Ancient Athens"). The Pompeian mosaic of a cockfight, now in the museum at Naples, dates from the first century A.D.; and the cinerary urn in the Lateran Museum at Rome, with a cockfight in relief on one side, is of the same imperial Roman period. In both instances one of the cocks is represented as desperately defeated, and the other about to be crowned. In the Catacombs\* at Rome the cock is frequently represented, either in association with St. Peter as an emblem of repentance, or in mortal combat as an emblem of the Christian warfare. It appeared early, surmounting the vanes (*panus*, "a cloth," "a standard") of Christian churches (cf. "King Lear," III. ii.: "drench'd the steeples, drown'd the cocks"), as an emblem of vigilance; and on the "Bayeux tapestry" it is to be seen on the summit of Westminster Abbey (St. Peter patron); and in a Benedictional of the tenth century A.D. it is figured on Winchester Cathedral. As a tavern sign, and one of the widest popularity, the cock dates from the imperial Roman times. Finally, the cock is found on the coins of Himera, B.C. 481, and obviously (*ἡμέρα=ἡμέρα*, and cf. *Hemera* Goddess of Day; also cf. the coins of Mesembria — *ἡμερία=ἡμέρα* — with the *svastika* substituted for the last three syllables of its name) as the symbol of day; on coins of Carystus of the same date, and here either as the herald of day or as a punning type (*κάρυξ=Carystus*!); on the coins of Dardanus of the same

date, both singly, and in couples fighting; and on the coins of Phæstus, B.C. 400-300, in the right hand of Velchanos (cf. Vulcan), the local (Semitic) Zeus. On the reverse of this Cretan coin is a dog, which can be none other than the dog associated in the 'Bundeesh' with Halaka, the cock:—

"Among the creatures of this earth that resist Daruj the cock and the dog are as one. When the dog and the cock fight against Daruj, man and beast are freed from torment."

The Romans, if not the Greeks, must have known the parrots of Africa, but the *ψιττάκη*, *σιττάκη*, *σιττάκος*, and *βίττακος* of the Greeks, the *psittacus* and *sittacus* of the Romans, is, as a rule with scarcely an exception, the bright-green, rose-torqued parroquet of Hindustan and the Deccan, *Palæornis torquatus* (specifically identical with *P. docilis* of tropical Africa), the Sanskrit *shuka*, Canarese *chiluka*, Mahratti *poput* and *ragu*, Hindustani *tota*, and Persian *tuti*; these Indian names for the bird, however, being more or less generic, like our "parrot," "parroquet," and "popinjay." The Greek name has been derived from *Sittace* on the Tigris, just above Seleucia and Ctesiphon, as the hypothetical *entrepôt* from which it found its way westward. But Pliny distinctly tells us (x. 57, 41): "India sends us this bird, which it calls by the name of *sittacus*"; and *ψιττάκη* seems to me to be the Sanskrit *shuka*, or Canarese *chiluka*, possibly the more readily modified into *ψιττάκη* by the familiarity of the Greeks with such place-names as *Sittace*, *Psytalea*, and *Psitaras*. Pliny adds that its body is green, "with a ring of red round the neck," and this distinguishes it from the rose-headed Alexandrine parroquet (*Rama sika*) of Hindustan, which is very rarely seen south of the Satpura hills, dividing Hindustan from the Deccan. Our words "parrot" and "parroquet" are hesitatingly suggested by Skeat to be diminutives or derivatives from Peter, and he convincingly carries back "popinjay" to the Italian *papagallo*, that is, *papa*—"cock." Littré suggests that the prefix *papa* in the Italian word is the Arabic *babagha*, for "parrot"; while Skeat is of opinion that "the late Arabic name" of the bird is merely the Spanish *papagayo*. But all over Western India the commonest name for any parrot is *poput*, an indigenous Mahratta word, and not a popular corruption of our word "parrot," as *simkin* is of "champagne," and I venture to suggest that it lies at the root of "popinjay" and "parrot," &c. The Persian *tuti* is from *tut*, "mulberry," as in Persia the parrots swarm in the orchards during the mulberry harvest. Prof. Frazer, in his commentary on the passage in Pausanias with which I have fully dealt, says that in the Greek and Roman graves of Southern Russia the parrot has been found represented on various objects of art, and these, with the questionable Lampsacene fowl, are the only instances I am able to cite of the reproduction of this Indian bird in classical art.\* It is nowhere to be discovered in the iconography of primitive Christianity. On the other hand, its appearance in Indian art is ubiquitous, and in every use delightful; and no people have ever drawn either the parrot or the elephant with the intimate mastery of the Hindoos. As an English shop-sign the parrot is more common than the peacock. There was a bookseller's shop in St. Paul's Churchyard with the sign of the Parrot from 1576 to 1600; a Parrot and Cage tavern in St. Martin's Lane in 1711; a Popinjay at Ewell in 1636; and at the date of Larwood and Hotten's 'History of Signboards'

\* The parrot is, however, more than compensated for the way in which it has apparently been overlooked in the graphic arts of Greece and Rome by the tribute of Ovid. His elegy on Corinna's Indian parroquet is distinguished for the truth and simplicity of its pathos, and the sustained perfection of its form. There are representations of parrots on the walls of Pompeii (Strada del Stabia, and Casa del Poeta Tragico), but strange, fanciful reproductions of possibly contemporary Egyptian paintings, and not of any living Indian species of *Psittacus*.

the Green Parrot tavern still stood in Swinegate, Leeds. There has been a most cheering revival in the use of shop-signs during the past few years in London, and it is to be hoped that with it the old-fashioned cognizance of both the peacock and parrot may soon be restored to our streets.

GEORGE BIRDWOOD.

Munich.

In his interesting note, 'The Turkey, Peacock, Cock, and Parrot in Ancient Art,' Sir George Birdwood writes (*Athen.* No. 3753, September 30th): "The bird [the peacock] is first named among the Greeks by Aristotle, and is next mentioned by Athenæus." Well, you will find the peacock as early as Aristophanes' 'Aves,' 885, and 'Acharnians,' 63, and, according to Roscher ('Philologus,' lviii., p. 213 ff.), also in Theophrast., 'Charakt.,' 4, 15, where that clever scholar reads: *καὶ ἡ σήμερον ὁ τὰν νομηνίαν ἀγεί.* The note of Roscher in the 'Philologus' contains much material regarding the history and the sacred significance of the peacock in ancient Greece, and so does Hehn's 'Kulturpflanzen und Haustihere,' a book which I hope is translated into English.

MAX MAAS.

COL. F. GRANT.

WE greatly regret to record the death of our old contributor Col. Grant. He was the elder son of the late President of the Royal Academy, Sir Francis Grant, and as a youth entered the 5th Lancers. He served afterwards in the 9th Lancers during the Indian Mutiny under his uncle, Sir Hope Grant. On his retirement from the army he became secretary to the St. Petersburg New Waterworks Company; but his leisure was largely devoted to the study of English literature in the last century. Since the death of W. J. Thoms there was probably no one in London possessing so minute and accurate a knowledge of the lives and works of Pope and Swift, and he contributed a number of excellent reviews to this journal on these and kindred topics. He also addressed frequent communications to the *Athenæum* and to *Notes and Queries* under his initials "F. G." A learned bibliographer, he formed a singularly fine collection of English books of the first half of the last century, which he sold a few years ago at Messrs. Puttick & Simpson's; and after that he turned his energies into other branches of collecting, for he was a born collector, and he could not abandon a pursuit that fascinated him. A most warm-hearted, generous man, he had a very large acquaintance, and every one who knew him liked him. His talk was excellent (although he had an impediment in his speech), for he had seen so much and known so many interesting people that his reminiscences were well worth listening to, and his kindly disposition and sound good sense gave more than ordinary value to his estimates of men and things. Some of our readers may remember the spirited reply he made in this journal to Stevenson's declaration that Lockhart was a snob.

The death of his aged mother a couple of years or so ago was a great blow to Col. Grant's affectionate nature, and he never seemed to recover from it. His health gradually declined, and, although last summer he rallied to some extent, he became worse again last month, and passed away on Tuesday at the age of sixty-five.

### Literary Gossip.

THE reminiscences of Sir Algernon West, who was for some years private secretary to Mr. Gladstone, and subsequently Chairman of the Inland Revenue Board, are nearly through the press. They form two demy 8vo. volumes of some 350 pages each, and contain several illustrations, including

\* The so-described "two cocks" of the Casa del Citarista, Pompeii, where they appear as the cherubim guarding the Tree of Life, degraded to an idle decorative detail, are not cocks, but falsely painted figures of the sacred hawk (*Falco communis*) of Ba.



portraits of Earl Granville, Lord Halifax, Sir James Graham, Mr. Gladstone, Miss Laura Tennant (the Hon. Mrs. Alfred Lyttelton), and Sir Algernon himself, the latter two being from drawings by the Marchioness of Granby. The title given to the volumes, which will be published simultaneously by Messrs. Smith, Elder & Co. in this country and by Messrs. Harper & Brothers in the United States, is 'Recollections, 1832 to 1886.'

SIR M. GRANT DUFF promises a fourth series of 'Notes from a Diary.' It covers the years 1886, 1887, and 1888.

THE Tixall Library, which Messrs. Sotheby, Wilkinson & Hodge are to sell on November 6th and 7th, was formed originally by Sir Walter Aston, who was sent as ambassador to Spain in 1620, and who was elevated to the peerage as Lord Aston of Forfar in 1627. The fifth baron had no sons, but his eldest grandchild assumed the surname of Constable, and was created a baronet in 1815. On the death in 1894 of the third baronet, Sir Frederick A. T. C. Constable, of Burton-Constable and Aston Hall, Yorks, the title became extinct, and the valuable library which he partly inherited and partly formed himself is now to be sold. The most interesting book in the collection is undoubtedly the copy of Walton's 'Lives,' 1670, which is inscribed on the fly-leaf, "Ffor my Lord Aston, Iz: Wa"; and below this is the following note: "Izake Walton gift to mee June ye 14, 1671, which I flor his memory off me acknowledge a great kindness, Walter Aston." The library contains a complete copy of the Second Folio Shakspeare, some important English historical and heraldic manuscripts, and the Aston State Papers, many of which appear never to have been published. There is also a copy, unfortunately imperfect, of Verard's Josephus printed upon vellum, 1492—one copy so printed is mentioned by Brunet, and this is in the Bibliothèque Nationale. The sets of *Bow Bells* and *London Journal* have a curiously odd look cheek by jowl with the fine old books which characterized a county gentleman's library a century or two ago. The late William Constable's books and MSS., sold in 1889 as the Burton-Constable Library, must not be confounded with this collection.

THE Bishop of Ripon is going to publish through Mr. Murray 'A Popular History of the Church of England' in a single six-shilling volume. His aim is "to treat in a popular way the growth of the Church of England in its relation to the national life." The same publisher has in the press a series of essays on topics of the day by various clergymen and laymen, the Earl of Selborne, Lord Hugh Cecil, the Rev. W. H. Hutton, the Rev. B. Wilson (the new Head of Oxford House), Prof. Collins, of King's College, Strand, &c. They are to be edited by the Rev. Hensley Henson, Fellow of All Souls', in a volume entitled 'Church Problems: a Study of Anglicanism.' Mr. Murray further promises a 'History of the Oxford Mission to Calcutta,' by the Rev. G. Longridge.

MR. LIONEL D. BARNETT, of Trinity College, Cambridge, has been appointed to an

assistantship in the Department of Oriental Printed Books and Manuscripts, British Museum. He will continue the work on which Prof. Bendall, who lately resigned, had been engaged for a number of years.

THE Dean of Winchester's memoir of the late Bishop of Chichester is promised by Mr. Murray in a few weeks, and so is Mr. Milman's sketch of the life of his father, the celebrated Dean of St. Paul's.

MR. WALTER DE GRAY BIRCH has just completed his index to the personal names in the three volumes of Anglo-Saxon charters which he printed some years ago. It will be issued at an early date by Messrs. Phillimore & Co. under the title of 'Index Saxonicus.'

THE death is announced of Miss Skene, the youngest daughter of Scott's friend James Skene, of Rubislaw. As a child she knew Scott, having sat on his knee and told him fairy tales. She published a volume of poems in 1843, and afterwards wrote several novels. A good notice of her appeared in the *Times* of Tuesday last.

THE COURT of Governors of Owens College have recommended that women should be admitted to the courses qualifying for medical degrees, but subject to provision for separate instruction in some particulars. The Victoria University in adopting this recommendation would come into line with Aberdeen amongst the Scottish universities. The Women's Medical School in London, which Mrs. Garrett Anderson was largely instrumental in founding, is an alternative mode of preparing women for a medical degree.

THE Legal Faculty in the Yorkshire College at Leeds is now in working order, with a professor and three lecturers on law, and lecturers on ancient history and logic. The courses are calculated for the Victoria degree in law and the examinations of the Council of Legal Education and the Incorporated Law Society.

A VOLUME of adventures, entitled 'African Incidents,' by the late Major Thurston, is to be issued by Mr. Murray. The author perished in the mutiny of the Sudanese troops. He had served with distinction under Sir F. Grenfell in the Suakim campaign in 1891, and had taken part in the Uganda-Unyoro expedition under Sir H. Colville and Sir Gerald Portal.

A NEW edition of Mrs. W. K. Clifford's 'Anyhow Stories,' revised by the author, is in the press.

MR. KINLOCH COOKE's memoir of the late Duchess of Teck is to be issued by Mr. Murray in November or January. The Duchess of York has read carefully the proofs of this biography, which will fill two volumes, and be enriched with several portraits and illustrations.

THE Parliamentary Papers of the week include a Report on the Endowed Charities of the Parish of Hampstead, London (6d.), and Digest of the Reports on the Charities of Norfolk (5½d.) and Rutland (1½d.); and Aged and Deserving Poor, Index and Digest of Evidence (3d.).

## SCIENCE

### MEDICAL LITERATURE.

IN *Claude Bernard*, in the "Masters of Medicine Series" (Fisher Unwin), Sir Michael Foster has given us a most interesting book, interesting both by the nature of its subject and incidentally as an expression of the individuality of the biographer. No one could have been found to bring out more clearly and appreciatively the lessons of Bernard's life and methods than the most influential of the biological teachers in England to-day. There is but little in the book of Bernard the man, and, from the little which is known, it does not appear that the biographical value of his private life would have been unusual; but the book opens with a short chapter on his upbringing and early struggles. In the second chapter Prof. Foster gives a sketch of the condition of physiological science at the time when Bernard began to work (1840), a sketch so pithy and so good as to make us wish that he would undertake a wider work—the history of biological science in this century. Bernard's successive discoveries—the action of pancreatic secretion, the existence and meaning of glycogen, the vaso-motor functions of the nervous system, and other results of less dramatic importance—are here so treated as to form admirable lessons in the methods of research, not only in physiology, but in every experimental science. In the 'Introduction à l'Etude de la Médecine Expérimentale' Bernard himself expounded his ideas of experimental inquiry. His biographer presents them thus:—

"Bernard always worked under the guidance of some leading idea. 'He,' said he, one day, 'who does not know what he is looking for, will not lay hold of what he has found when he gets it.'.....Observation starts a hypothesis, and experiment tests whether the hypothesis be true or no. Such is a research reduced to its simplest terms.....But in the origin of the hypothesis out of the observation, and in the framing of the needed experiment, there is room for all the difference between genius and stupidity or foolishness. It is in the putting forth the hypothesis that the true man of science shows the creative power which makes him and the poet brothers.....Failure or success may depend on the framing of the experiment by which the hypothesis is tested. Here, too, the imagination comes into play. The man who constructs a hypothesis without supplying an adequate programme for its trial by experiment is a burden to science and to the world; and he who puts forward hypotheses, which by their very nature cannot be so tried, is worse, for he is a purveyor of rubbish."

During the experimental stage, the work of the imagination must be suspended:—

"In this we may recognize a salient difference between the foolish and the wise investigator, between the false scientist and the true inquirer. In the case of the former, imagination, even though, as sometimes happens, it may have been dull and sluggish in building up the hypothesis and planning the experiment, awakens into riotous activity while the experiment is going on; it sees visions and dreams dreams; it sees in the results of the experiment things which never were, is blind to things which stare it in the face, and comes away with a distorted and lying picture of what has taken place. In the case of the latter, imagination, knowing that its work is done so soon as the experiment begins, stands aloof during the whole time that it is going on, making way for calm frigid observation which, in its perfect action, while it lets nothing escape it, sees nothing but what really is. Such was Bernard's way when he came to the experiment which his imaginings had prompted. Active before and after the experiment, during the experiment itself his imagination was, as it were, dead."

Such is the lesson to be drawn from Bernard's life; it needs no less repetition because its truth is obvious, even to those who offend against it.

There is a parenthetical passage in the book which we cannot forbear to quote for its studied moderation. After dealing with Bernard's discovery of vaso-motor action through section of the cervical sympathetic nerve, Sir Michael points the moral:—

"This is one of not a few instances in which a simple experiment on a living animal has brought suddenly a great light in a field where men had been groping in vain with the help of mere clinical observations.....Some in whom sentiment is stronger than knowledge are fond of declaring that all such experiments are useless and needless, since the knowledge gained by them might be come at in other ways. The unbiased inquirer in the genesis of scientific truths and conceptions may be ready to admit that in the course of time experiments of Nature's making, not of man's, might have suggested to some quick mind that nerve-fibres act on blood-vessels, and might even have hinted how they act. And haply to the same quick mind, or to others following after him, duly impressed with what had been thus suggested, there might afterwards, at some time or other, by fortunate occurrence, have come other like experiments of Nature confirming the suggestion and establishing it as a proved truth. The unbiased inquirer will admit this; but he will also acknowledge that up to the day of Bernard's experiment all the experiments which a seemingly cruel Nature had carried out year after year, and day after day, on suffering mankind and suffering animals, passed before the eyes of observer after observer, quick to see and eager to note, without suggesting any more than the dimmest and shadowiest ideas of such an action of nerve-fibre on blood-vessel. And he will also admit that one stroke of Bernard's knife—a stroke bringing a pain which shrinks to a vanishing point compared with the pain which it has been the means to spare—laid bare a truth which all Nature's cruel strokes had during long years been unable to bring to light."

The case for the physiologist has never been presented in a simpler or more dignified manner.

*Dictionary of Medical Terms.* By H. de Meric, M.R.C.S. Eng. — English — French. (Baillière, Tindall & Cox.)—An English-French dictionary of medical terms is of much less use than an English-German work of the same character, for the German scientific names, like many other wares, are usually home-made, whilst the corresponding English and French words are derived from the same Latin or Greek source. In an English-French dictionary, therefore, nearly all the modern words used in medicine, surgery, pathology, physiology, chemistry, and biology can be eliminated, for either they are identical in the two languages, or they differ so slightly as to be readily understood. The trivial names for disease, because they are part of the folk-speech, and the terms used in anatomy, because they are often radically different in the two languages, require a dictionary. Each country, too, has a bad habit of naming diseases and operations after those who first drew attention to them. Judged by these canons, Mr. de Meric's dictionary only partially justifies its existence. Far too much space is devoted to such words as intussusception, nitrate, polype, pomade, and spermatocoele, which are sufficiently intelligible without a dictionary. On the other hand, it contains a fair assembly of such words as king's evil, whooping cough, measles, chickenpox, shingles, mumps, chilblains, whitlow, court plaister, and brow ague, which an educated Frenchman might easily be at a loss to translate. It is especially strong in eponyms. There are, however, mistakes of omission and commission. There is no mention of chalkstones, nettle rash, or German measles. Sir James Paget is much better known in connexion with *osteitis deformans* and eczema of the nipple than by his operation for removal of the tongue. The nominative plural of *meatus* is not "meati."

*Die Krankheit im Volksglauben des Simmenthals: ein Beitrag zur Ethnographie des Berner Oberlandes.* Von Dr. Hans Zahler. (Bern, Haller'sche Buchdruckerei.)—The author of this tract writes with the advantages of one who was born and bred in the district and among the peasantry whose superstitions and medical practices he has made his study. He points out in his preface an initial difficulty in the treatment of his subject. Addison noted that the Bernese were much given to the fear of witchcraft. Where disease is still attributed to the exercise of supernatural and demonic powers,

whether directly by evil spirits or through the medium of ghosts or witches, charms often take the place of prescriptions, and medicine and folk-lore become inextricably mixed. In the Bernese Highlands the belief in witchcraft is now slowly yielding to education. But one or two generations back it was a contagious mania which affected whole households, and made them attribute every accident to the influence of some ill-disposed neighbour. An offshoot of the general belief that all illness came from some higher power, God or demons, it had this peculiar fascination, that while an invisible and intangible being could only be influenced by prayers or exorcisms, a witch or wizard could always be ducked or burnt. The medical literature of the Simmenthal appears to consist of ancient MS. family prescription books, carefully kept and added to, and the printed volumes distributed by pedlars. These are mostly compilations from older works. The older the prescription the greater the credit it is held in. Dr. Zahler has examined four of these old books, and he copies a number of prescriptions from them in the original *patois*. His general conclusion is that the peasant, while carefully concealing his ancestral beliefs, and perhaps even forgetting them in prosperity, is yet, when "disease or sorrow strikes him," inclined to revert to the old charms and remedies. Such efficacy as these possess Dr. Zahler attributes in large part to what we now call "suggestion," though he admits, of course, the important and real part the use of herbs plays in all primitive medicine.

#### THE FIRE WALK BY EUROPEANS.

SOME weeks ago I condensed in the *Athenæum* a description of the Fijian fire walk (Umu Ti), written by Dr. Hoeken, F.L.S. Mr. Tregear, the well-known author of a Maori dictionary, now sends me Col. Gudgeon's account of his own adventure as a fire-walker. In the *Journal of the Polynesian Society* (vol. ii. p. 105) Miss Teuira Henry described the rite as practised at Raiatea in the Society group, adding the ritual song chanted, and a photograph (not published) of the performance. In No. 1, vol. viii. p. 58 (March, 1899) of the *Journal*, Col. Gudgeon, British Resident at Rarotonga, late a judge in the native Land Court, and an accomplished student of the Maori speech, records his own experience. A Raiatea man, young, but of the fire-walking clan, officiated. (This clan is analogous to that of the fire-walking Hiripi of Mount Soracte.) The date was January 20th, 1899. As usual, a large fire had been blazing on a foundation of stones; the burning logs were hooked out, and at 2 p.m. Col. Gudgeon found the glowing stones ready for the ceremony. The officiating Raiatea man pointed out to his native pupil that two stones were not hot, they having been taken from a *mare* or sacred place. Nothing was done by way of magic except that the Raiatean spoke a few words (not reported) while he and his *taura*, or pupil, thrice struck the edge of the oven with witch branches of the *ti* (*Dracæna*). "Then they walked slowly and deliberately over the two fathoms of hot stones." The pupil handed his branch to Mr. Goodwin (on whose land the performance took place) and said, "I give my *mana* over to you; lead your friends across." The word *mana* means a kind of "magnetic" or magical force which individuals are supposed to possess in differing proportions. Mr. Gladstone had plenty of *mana* from a non-Polynesian point of view. So, in a more absolutely Polynesian sense, had D. D. Home, the "medium." Perhaps "power" is the best English equivalent for *mana*.

Col. Gudgeon, before these performances, had asked that the glowing stones "should be levelled down a bit," as his feet "were naturally tender," and so the stones were "levelled flat." In walking across three white men accompanied him—Dr. W. Craig, Dr. George Craig, and Mr. Good-

win. Col. Gudgeon "got across unscathed." He says:—

"I knew quite well I was walking on red-hot stones, and could feel the heat, yet I was not burned. I felt something resembling slight electric shocks, both at the time and afterwards, but that is all."

As to the heat, the oven is made for the purpose of cooking the *ti*, which is put in after the rite. Half an hour after that performance a green branch thrown into the oven blazed in a quarter of a minute. The *ti* (teste Col. Gudgeon, who ate his share) was well cooked. He walked "with deliberation," and "the very tender skin of my feet was not even hardened by the fire." He offers no explanatory hypothesis. The ceremony is not now practised in New Zealand; but when Col. Gudgeon's paper was read to some old chiefs of the Urewera tribe, they said that their ancestors could also perform the ceremony.

In this case (1) no preparation of any kind was applied to the feet; (2) they were not hardened by walking unshod; (3) no abnormal psychical condition was involved. Three stock explanations were therefore put out of court. I have none to offer; but the facts appear to illustrate the mediæval ordeal, as well as certain other curious phenomena handed down from of old.

ANDREW LANG.

#### MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 4.—Selected Palettes, Prof. A. H. Church.  
WED. Microscopical, 8.—British Trap-door Spiders, Lantern Demonstration, Mr. F. Knock.  
THURS. Royal Academy, 4.—Vehicles and Varieties, Prof. A. H. Church.  
FRI. Architectural Association, 8.—Conversations.

#### Science Gossip.

THE monthly general meetings of the Institution of Mechanical Engineers will be held during the coming session in the Institution House, Storey's Gate, and this will be the case with the ordinary general meeting on Friday evening, the 27th inst., when the chair will be taken by the President, Sir William H. White, K.C.B.

A MEMOIR of John Nixon, the founder of the steam-coal trade in South Wales, is promised by Mr. J. E. Vincent. Mr. Murray is the publisher. It may be mentioned that the French navy adopted Welsh coal long before the English did.

ON the occasion of the unveiling of the monument dedicated to Johannes Müller, which took place last Saturday at Coblenz, the daughter of the celebrated zoologist presented to the Stadtbibliothek fourteen volumes of drawings, containing upwards of nine hundred zoological sketches made by her father in the years 1850-1854 in various countries.

THE comet ( $\epsilon$ , 1899) which was discovered by M. Giacobini at Nice on the 29th ult. passed its perihelion (according to the calculations of Herr J. Möller, of Kiel, published in *Ast. Nach.* No. 3596) on the 27th of August at the distance from the sun of 1.73 in terms of the earth's mean distance; and, as it is also receding from us (present distance about 2.27 on the above scale), its apparent brightness is now not much more than half what it was at the time of discovery. It is still in Ophiuchus, moving in a north-easterly direction towards a point between the stars  $\alpha$  and  $\beta$  in that constellation.

DR. T. D. ANDERSON, of Edinburgh, has discovered two new variable stars. One of these, in the constellation Hercules, was found, by comparison with a neighbouring star, to have diminished in brightness by about 0.9 of a magnitude in less than a month, from 9.0 on August 24th to 9.9 on September 17th; whilst the other, in Cygnus, had diminished from 8.5 on August 28th to 9.2 on September 20th.



## FINE ARTS

## THE ARTS AND CRAFTS EXHIBITION.

THIS society is to be congratulated on having brought together at the New Gallery a number of fine decorative works of all sorts, from silver-smithery to stained glass, from bookbinding and printing to wall-hangings and woodcuts. The exhibition as a whole is superior to any one of its five forerunners; it is better arranged, and the separate classes are marked by more taste, variety, and suitability. As was to be expected, the influence of William Morris is manifest at every turn, and only the contributions of the more than ordinarily original designers, such as Mr. Walter Crane, are exempt from what, with all its vigour and merit, tended of late to be monotonous and mannered, even while an overpowering personality inspired it. This monotony of motive and construction is most distinct perhaps in Morris's designs for the hangings and chintzes on the walls of the South Room. In themselves these are admirable, and, as was always the case with him, Morris's sense of style is conspicuous in them. Yet excellent and strong as were his notions of colour, they tended to excessive sobriety, if not to sadness, and the effect of the whole is depressing. Apart from this, the greatness of his ability as a designer of ornament is proved by a host of specimens of woven fabrics. In carpets, perhaps, he was least happy. Still the society was not more than just to its late founder and President when it appropriated an entire room to the exhibition of his designs.

In the West Gallery every one should admire the Misses Lucas's *Panel for a Cushion* (No. 2), peacocks and oak leaves on a blue ground, and their *Twelve Doyleys* (21); Mr. Voysey's *Banner Screen* (6), an original and bold piece; Mr. J. P. Cooper's *Altar Frontal in Needlework* (10), beautiful foliage on green, choice harmonies of lines and colours; Mr. Rooke's *Altar-piece of 'The Adoration'* (11); Mr. W. Crane's *Cartoon for Wall Paper* (40), in green and gold on olive; and another *Cartoon* (43), olive foliage on grey, with emblems in gold, as well as his *Cockatoo and Pomegranate wall-paper* (47).—Mr. H. Harris's *Design for Tapestry* (57) is an excellent arrangement of conventionalized flowers on blue.—Mr. L. Davis's *Cartoon* (67), for a staircase at Welbeck, comprises pretty and graceful figures, and aims at a higher plane of design than that which is simply "decorative."—We pass some more commendable specimens before reaching the *Electric Bracket* (97) by Mr. A. Fisher, and Mr. W. Goscombe John's *Panels in Silvered Copper* (102, 103), and finding in Mr. R. Anning Bell's lovely *Panel in Coloured Relief, 'Music and Dancing'* (104), figures of rare spirit and grace, delightfully tinted, of musicians, singers, and dancers.

In the North Room we were most attracted by a *Small Wall Cupboard* (147), an orchid carved in low relief ornamenting the front, the work of an anonymous designer.—The *Picture Frames* (156, 157) by Mr. J. D. Batten are suited to their purpose, and there is much that is excellent in the *Jewel Cabinet* (168a) in gilded wood by Miss M. Bott, a broad and simple arrangement of flowers conventionalized with skill in low relief; but the *Lustre Pottery* (b, c) standing with it, and other specimens of the same kind by Messrs. De Morgan & Co. (176a), seem to be crude and hard, and to fail even as simple imitations of the generally fine Hispano-Mauresque ware. The modern designers of these things show but limited originality and imperfect taste, and err in selecting for their models ware of the least choice kind, that is, vessels and bowls that have a coarse, coppery *reflet*, and are far inferior to those older ones which are noticeable for golden, silvery, and rosy reflections.—Mr. W. A. S. Benson's tall *Rosewood Cabinet with Silver*

*Mounts* (200) is first rate in every respect but its feet, which are in all ways unsuitable to the work they support.—Extremely beautiful, and perfectly appropriate to its function, is Mr. O. Whiting's *Electric Bracket* (216). In this design the animated and graceful Ariel on the bat's back is worth remarking.—Of the blown glass by Mr. H. Powell, in Case S in the same room, the finest specimens are (\*\*44) a vessel in green, and its tulip-shaped neighbour of a carbuncle colour. In the same case we noticed some peculiarly charming tazze and vases.—The *Ebony Music Cabinet inlaid with Pearl* (159), by Mr. S. H. Barnsley, could not be better or more decorative and original.—In designing the so-called *Cottagers' Chest* (153) Mr. A. Heal, jun., has mistaken tameness and poverty for simplicity and grace. This exhibition contains several instances of the same error, as well as others where clumsiness affects to be simplicity, and ugliness serves for quaint *naïveté*. There is neither art nor beauty in such works. Many simple and bold woven fabrics occur in the North Room. Cases GG and DD contain works in silver and jewellery designed by Mr. C. R. Ashbee, and in Case G there is a collection of embroideries and bead necklaces by the Misses Morris, some of which are replete with taste and freshness.—In Case E the visitor will discover translucent enamels by the Misses Hallé and Noufflard which are set with carbuncles and other stones, and possess singular merit.—The Central Hall is crowded with larger works, many of which are exceedingly good, but the elaborate *Grand Piano* by Mr. A. Dolmetsch is a mistake because its legs are not structurally as well as decoratively developed from its body, while the body lies upon them just as an ancient virginal lay upon a table because it had no legs—i.e., nothing else to stand upon—which is far from being the case with a modern grand piano. The decorative effect of the inlaid green laurel-boughs on the body of the instrument is poor.—To every spectator about to build a comfortable, picturesque, and well-lighted cottage for himself we warmly commend Mr. Lionel F. Crane's well-studied *Model of a Small Country House* (445), which is exactly what such a thing should be.

## EXCAVATIONS AT WARTRE PRIORY, YORKSHIRE.

THROUGH the kindness and assistance of Mr. C. H. Wilson, M.P., some interesting preliminary excavations have just been carried out on the site of Wartre Priory, Yorkshire, by Mr. W. H. St. John Hope.

Wartre Priory was a house of Black Canons, founded in 1152 by Geoffrey FitzPain; but so completely was it destroyed after the suppression that its very site was uncertain. Any information, too, that might have been afforded by the parish church, which had formed part of it, unfortunately disappeared through its rebuilding on an enlarged scale in 1863.

From a survey taken at the suppression for the valuation of the land, now in the possession of the Duke of Rutland, it is evident, from the omission of any mention of the nave, that the canons used only the transepts and eastern arm of the priory church, the nave being parochial. Excavations were accordingly begun on September 19th in a field immediately to the east of the present parish church, where the irregularities of the ground seemed to indicate the former existence of buildings. Here were soon uncovered the north and south walls of the presbytery, and a portion of the floor, formed of squared chalk blocks. A continuance of the exploration during the week disclosed the limits of the presbytery, of the north and south transepts, and of the eastern part of the chapter house, as well as parts of adjacent buildings. Further uncovering of the presbytery floor led to the discovery of the base of the high altar and its platform, and the several steps up to it from the choir level. Immediately in front of

the altar was found a large stone coffin. This had apparently been robbed of its covering and despoiled, and subsequently been broken by falling material during the destruction of the walls. A few yards off another interesting discovery was made in the shape of the gravestone of one of the priors. This was a flat slab laid in the floor, and, although cracked across the middle, it was otherwise in a very perfect state of preservation. On it was incised the effigy of the prior in his choir habit, under a crocketed canopy, and round the margin an inscription commemorating Thomas Brydlyngton, twenty-fourth prior, who died February 21st, 1498. Elsewhere in the floor was found a piece of another gravestone, bearing a few letters of an inscription inlaid with letters of lead. The slab of which this had formed part had evidently been sawn into conveniently sized blocks and used as flooring.

Owing to want of time and lack of labour no further progress could be made with the excavations; but it is much to be hoped that a work which has already yielded such interesting results may be continued under more favourable circumstances in the spring.

## NOTES FROM ATHENS.

ON August 8th the new law concerning antiquities was officially announced which passed its third reading in the Chamber on July 27th. Its proposals had been put together and looked over by a joint committee of archaeologists and jurists, and received a further examination by a commission of delegates which included several former ministers. Hitherto the law of 1834 was still in force, which was founded on Cardinal Pacca's decree of 1820.

The important differences between this earlier legislation and the latest are as follows. When antiquities were found on private property the owner of it used to have a claim to half of them, but now all finds are exclusively the property of the State. These decisions include the oldest objects of Christian times and those of mediæval Greece. Secondly, the law is new in reserving to the State the right to dig experimentally on private property, and to remove articles forcibly from such properties if public demands require it. Where private properties are concerned the State is to undertake the work without interference, granting compensation for any damage done or for the temporary use of the property. When the experimental excavations lead to any important results, the State can, after paying an indemnity for the whole property, proceed to take it over. The indemnities are similar to those given in street building. Every find of an ancient building must at once be reported by its discoverer or the owner of the estate to the proper official. The owner is bound to keep the building for a month after his announcement untouched until the General Board of Inspectors decides if it is definitely to be taken up, and must devolve on the State, or a compensation be made to the possessor for it. Different rules and penalties are provided for the prevention of any damage to old buildings and ruins. Besides the General Inspector, twelve others and twelve *epimeletæ* are appointed, and the kingdom is divided into twelve districts, which do not coincide with the other administrative divisions. The Inspectors are divided into three classes. The first, four in number, will serve in the collections of the central museum at Athens and the Acropolis, and form, under the presidency of the General Inspector, with the University professors of the history of art and of antiquities, the director of the coin cabinet, and the architect of antiquities, the archaeological council. The archaeological assistants consist of an overseer of the central museum, an overseer of the Acropolis, and seventy under-warders. The funds required to carry out these proposals will be gathered chiefly from the results of the archaeological lottery, the sale of plaster casts

officially made, and entrance money charged for the public collections. Till recently they could be visited without charge; only for a short time some years ago entrance money was levied by a royal decree; but they were soon made free again. They will now be free on Sundays only, but on weekdays, by leave of the General Inspector, archaeologists, professors and teachers, artists, students, and schools, may get free entrance tickets. The archaeological lottery was created by a law of January 11th, 1887, and is the only one allowed by the State. Hitherto it has been in the hands of the Archaeological Society, and has been worth to them 250,000 drachmæ, about 65,000*l.* These receipts will now be taken over by the State, and there will be a yearly allowance from the proceeds of 60,000 drachmæ to the Archaeological Society for excavations and archaeological publications, 10,000 to the Historical and Ethnographic Society, and 10,000 to the Society of Christian Archaeology.

The practical archaeological school also to be founded by the law aims at the extension of knowledge of archaeology by visiting antiquities and explaining works of art in the museums, by learned reports, and expeditions in the provinces. The lectures and excursions begin this month, and last till the end of May. As teachers of the archaeological school six Inspectors who are on or off duty will officiate. These proposals are now again being revised, and will be submitted to the Chamber when it meets again in November, and presumably accepted.

### First Art Gossip.

At a general assembly of the Royal Society of British Artists, held on Tuesday evening, the following were elected members: Mr. E. C. Offices, Mr. Leslie Badham, Mr. J. T. Dunning, Mr. Arthur Legge, and Mr. Harold Burke.

MESSRS. BOUSSOD, VALADON & Co. have formed at 5, Regent Street, Waterloo Place, a selection of cabinet pictures by the late Heer James Maris, which will be on view on and after Monday next.—At the Continental Gallery, New Bond Street, there is an exhibition of water-colour drawings by Mr. R. Jones, representing views in Central France, Northern Italy, and the south of England.

MESSRS. ARCHIBALD CONSTABLE will shortly publish a volume of reproductions of portraits of well-known men and women from drawings by the Marchioness of Granby. Amongst others will be included portraits of Her Majesty Queen Victoria, Princess Beatrice, Rudyard Kipling, Mrs. Asquith, Lady Ulrica Duncombe, Lady Ribblesdale, Sir Alfred Lyall, the Duchess of Portland, the Marquess of Salisbury, Lady Helen Vincent, the Duchess of Leinster, and Sir Gerald Portal.

It is stated that nine columns of the Great Hall at Karnak have fallen down. No one who saw the attempted restorations executed about four years ago, under the superintendence of the Director of the Ghizeh Museum, for which the money was furnished by the Society for the Preservation of Egyptian Monuments, will be surprised.

### A CORRESPONDENT writes:—

"G. Segantini did not die in Zurich, but in the Schafberg Chalet Restaurant, 2,700 metres above the sea. Dr. Bernhard, of Samaden, went up to attend him, and stayed with him to the end. The death of the 'Maler der Alpen,' like his life, and like his art, was singularly lonely."

## MUSIC

### THE WEEK.

#### SHEFFIELD MUSICAL FESTIVAL.

THREE years ago there was a festival held at Sheffield lasting two days, at which, according to good report, the choir greatly

distinguished itself. The festival this year occupies three days, and the programmes, though containing no novelties, are highly interesting. Native composers are well represented: Mr. Edward Elgar by his 'Scenes from the Saga of King Olaf,' Sir Arthur Sullivan by his 'Golden Legend,' Sir Hubert Parry by his 'King Saul,' and Prof. C. V. Stanford by his 'Three Cavalier Songs' for baritone solo and male chorus. Other works included in the programmes will be mentioned in due course. Mr. August Manns and the Crystal Palace band are responsible for the orchestral music.

On Wednesday morning, the first day, 'The Messiah' was performed. Any one acquainted with provincial festivals knows that this oratorio is often left to take care of itself, and the performances being connected with charity, which covers a multitude of sins, criticism is considered more or less out of place. The Sheffield Festival has been established for the sake of art alone, and the prominent place assigned to Handel's work seemed, therefore, of special significance. We have heard many performances of 'The Messiah,' but never a finer one as regards the choral singing. Comparison with the Leeds choir becomes inevitable. If we may judge from one performance, the high notes of the Sheffield sopranos are not so firm and full of tone, neither are the deep notes of the basses so rich as those of the Leeds singers. But as regards life, enthusiasm, vivid declamation, striking gradations of tone, entering into the spirit of the music, the Sheffield choir stands far, far ahead. The singing of most of the choruses was simply overwhelming; the music seemed for the first time to be revealed in all its greatness and majesty. There is no use in piling adjective on adjective to try to describe the powerful impression made. If any enterprising manager could persuade the Sheffield Choir to visit London and show how they can recreate Handel's 'Messiah,' how they can make the old new, they would take the town by storm. If such a visit is possible, it ought certainly to be arranged. In thus praising the choir we must not forget to speak of Dr. Henry Coward, the chorus master. The magnificent results are to a very large extent due to his training. He has not given to the singers their fine voices, but he has taught them how to use their organs to the best advantage; their enthusiasm—it is a voluntary choir—is natural, but he has turned it to fine issues; and while to nature they owe their love of music, to him must be ascribed the power which it exerts. The soloists were Madame Ella Russell, whose rendering of the soprano music was cold, and at times inartistic; Miss Clara Butt, who sang well, though with unequal voice; Mr. Ben Davies, who was at his best in the Passion music; and Mr. Andrew Black, who sang extremely well. The choral singing being so fine, we hope that in future the Festival Committee will give up the modified and at times disfigured Mozart score, and give something more in touch with Handel's time. The programme book informed us that "so admirably did Mozart execute his work that it met with almost universal acceptance, and is now practically regarded as an integral part of the com-

position." That statement is open to much question; anyhow the score which Mozart is supposed to have written is never followed in its entirety. Mr. Manns conducted with skill and energy. The Committee issued a special request "that there shall be no applause during the continuance of the sacred works." This request, we are sorry to say, was disregarded. The applause after the "Hallelujah" chorus sounded almost like an insult to the composer, to art, and to religion. We can only mention that a fine rendering of Mr. Elgar's 'King Olaf' was given in the evening; at the close the composer was received with acclamation. Concerning the work itself we shall have something to say next week.

### Musical Gossip.

THE Norwich Festival commenced last Tuesday week, and came to an end on the following Friday evening. The choir seems to have given general satisfaction, and especially the orchestral playing. Mr. Alberto Randegger was as usual the conductor. Dom Perosi's 'The Passion of Christ,' given for the first time in England, is not a work likely to be repeated at a festival; it is more fitted for church service. Mr. Elgar's song-cycle, 'Sea Pictures,' has already been heard in London, and the other novelties, Mr. Edward German's orchestral suite 'The Seasons' and Mr. Coleridge-Taylor's overture to his cantata 'The Song of Hiawatha,' will doubtless also soon find their way to the metropolis. The principal vocalists at the festival were Madame Albani, Miss Marie Brema, Miss Clara Butt, and Messrs. Lloyd, Ben Davies, David Bispham, and Andrew Black.

THE programme of the first Crystal Palace Concert last Saturday commenced with Mozart's Symphony in E flat, a work which, old age notwithstanding, remains ever fresh and beautiful. An excellent performance was given under the direction of Mr. Manns, who, on mounting the platform, was received with enthusiasm. The novelty of the afternoon was a Concerto for violin and orchestra in G minor, Op. 131, by Benjamin Godard, written for, and well performed by, M. Johannes Wolff. The music, which shows refinement, is of the virtuososo order; it is certainly not great, and only fairly interesting. Mr. Frederick Dawson's reading of Schumann's Pianoforte Concerto was thoroughly sound. Madame Blanche Marchesi, though not in good voice, managed to charm her audience. The concert was well attended.

MISS CLARA BUTT, who is shortly to sail for America, there to undertake a concert tour lasting until December, gave a concert at St. James's Hall last Saturday afternoon. The principal item in the programme was supplied by Mr. Edward Elgar, four of his songs, entitled 'Sea Pictures,' composed for Miss Butt and produced at the Norwich Festival, as mentioned above, being placed before a London audience for the first time. The third song of the set of five, a setting of Elizabeth Barrett Browning's poem 'Sabbath Morning at Sea,' was omitted. Mr. Elgar played the pianoforte accompaniments, which are remarkably thoughtful and ingenious; but, of course, the full effect of the pieces could not be gauged in the absence of an orchestra. All the songs are marked by deep earnestness and sincerity of feeling, and each shows the hand of a thoughtful and cultured musician. 'In Haven (Capri),' of lighter character and more directly melodious than the remainder, should make a large bid for popularity; but 'Where Corals Lie,' with its subtle Eastern colouring, and the bold and impulsive 'The Swimmer,' reveal much that is interesting. 'Sea Slumber-Song,' the first of the set, is scarcely so attractive. Miss Butt, who is gradually widen-



ing her range of expression, took pains over her rendering of these serious and picturesque songs, and shared congratulations with Mr. Elgar.

DVORÁK's symphonic poem 'Die Waldtaube' was performed for the first time in London at the Promenade Concert at the Queen's Hall last Tuesday evening. The Bohemian composer has chosen for musical illustration a ballad by J. K. Erben, which gives him opportunity for providing an interesting funeral march and an *allegro* movement of bright and joyous character, suggestive of peasants' merrymaking and revels. Later on forceful and strenuous passages are intended to convey the madness and suicide of the heroine, solemn strains being heard towards the close of the work. Upon his choice of themes Dvorák is entitled to compliment, and the orchestration is rich and luxuriant, but Erben's fantastic little tale scarcely seems worth the trouble taken by the composer in fitting it with musical clothing. Mr. Wood's band presented the work in a manner that called for nothing but praise.

SEÑOR AND MADAME CARLOS SOBRINO gave a pianoforte and vocal recital at Steinway Hall last Tuesday afternoon. The Spanish pianist played two sonatas, namely, Beethoven's in *a* flat, 'Les Adieux, l'Absence, et le Retour,' and Chopin's in *B* minor. In each performance he exhibited fluency and neatness of execution, but scarcely any depth of sentiment. Madame Sobrino, an intelligent and able vocalist, was heard in Dvorák's Biblical songs, a group of pieces by Schubert, and examples of Bach, Handel, and Lotti.

We have to deplore the loss of Dr. Troutbeck, Precentor of Westminster, a most amiable, conscientious, and accomplished man, to whom the services of the Abbey were deeply indebted. He was educated at Rugby and University College, Oxford. For six years he held a living in the Lake District; but he then became attached to Manchester Cathedral as minor canon, and afterwards as precentor. He came to Westminster as a minor canon in 1869, and was appointed Precentor on the death of Mr. Flood Jones. He was the compiler of the 'Abbey Hymn-Book,' and wrote the English version of Gounod's 'Redemption,' and his adaptations of foreign works were numerous. The complete list of his works would fill a large space. His fatal illness seems to have been due to his devotion to his duties and the labour they entailed upon him. A more delightful companion or a more sincere friend has been seldom known.

FRIEDRICH VON PROCHAZKA will shortly issue a life of Johann Strauss, for which he is said to have collected highly interesting materials. It is also said that Prof. Riemann's biography of Brahms, the first edition of which has been out of print for some time, will shortly be reissued.

The death is announced of M. Charles Bannelier, who was for many years an active member of the staff of the *Revue et Gazette Musicale*, of which during the last years of its existence he became *rédauteur en chef*. M. Bannelier translated into French Hanslick's 'Vom Musikalisch-Schönen.'

The date of the death of Karl Ditters von Dittersdorf has hitherto been given as October 31st, 1799; it is thus in Grove, Mendel, and Riemann. It appears, however, from a recent communication to the *Fr. sch. Presse* that the correct date is October 24th. The composer's certificate of death is said to be in the possession of the Stadtvorstand of Freiwaldau.

#### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Sunday Concert Society, 3.30 and 7, Queen's Hall.                    |
| MON.   | Promenade Concert, 8, Queen's Hall.                                  |
| TUES.  | Promenade Concert, 8, Queen's Hall.                                  |
| —      | Miss Florence Almond's Dramatic and Vocal Recital, 8, Steinway Hall. |
| WED.   | Promenade Concert, 8, Queen's Hall.                                  |
| THURS. | Promenade Concert, 8, Queen's Hall.                                  |
| FRI.   | Promenade Concert, 8, Queen's Hall.                                  |
| SAT.   | Crystal Palace Orchestral Concert, 3.30.                             |
| —      | Promenade Concert, 8, Queen's Hall.                                  |
| —      | Mr. N. Veri's Concert, 8, St. James's Hall.                          |

## DRAMA

### THE WEEK.

LYCEUM.—'Man and his Makers,' a Play of Modern Life in Four Acts. By Wilson Barrett and Louis N. Parker.  
PRINCE OF WALES'S.—'The Sacrament of Judas.' Translated from the French of Louis Tiercelin by Louis N. Parker.

At the outset the new play of Messrs. Barrett and Parker promises a lesson kindred with that of Ibsen's 'Ghosts.' During three out of four acts the delusion that the piece is a painful analysis of heredity is kept up. Only in the last act do we discover that what we mistook for bane is, in fact, antidote, that our authors are "on the side of the angels," and that heredity, if such a thing exists, is not man's master, but his slave.

Beginning with gloom that deepens into what is meant to be horror, our authors end with general happiness. They discard the mantle of Schopenhauer in favour of that of Capt. Marryat. What the world needs are faith and love. They are a remedy for all things. It is "of ourselves that we are thus or thus." This treatment of the sorrow of life would be pleasant enough could we but accept it. We are at least grateful to those who will produce something less atrabilious than the beliefs or ethics of the new school of dramatists. We have, however, two complaints against Messrs. Barrett and Parker. They do not illustrate, they preach, with the result that their work is dull, and they are inconsistent and half-hearted, with the effect that it is unconvincing. Let us see what we take to be their teaching. John Radleigh, Q.C., a man necessarily of middle age, falls in love with and proposes to Sylvia Faber, the young and lovely daughter of his colleague and chum Sir Henry Faber, Q.C. He is accepted with delight, Sylvia only wondering why he has taken so long to make up his mind. Opposition comes from an unexpected quarter. Sir Henry refuses his consent. Congenitally Radleigh is, he holds, an undeveloped dipsomaniac. The lovers are separated, and Radleigh justifies the worst apprehensions of his friend, and becomes dependent upon morphia. Under this influence he sinks so low as to become a cab tout and sleep amidst thieves and prostitutes upon the benches that line St. James's Park. Hither in search of him comes the fair Sylvia, veritably

In gloss of satin and glimmer of pearls, for she has been at a dual party at Carlton House Terrace, and trips in her ball-dress to rouse her besotted lover. With some difficulty he wakes, and he is cured. Ten years glide over, and he is a judge. His children, free from all hereditary taint, sport in his garden, from the terraces of which we contemplate a Palace of Hope, which he has built with the profits of his poems!—we had neglected to say he is a poet. The management of this is in the hands of regenerated thieves and harlots, who, like himself, have shaken off all traces of heredity.

Are we seriously to take this as a study of life, society, or anything whatever? Writers of popular melodrama are fond of startling contrasts. St. James's and St. Giles's are brought into close association, and act as foils to each other. Mr. Barrett aims now at something more than popular melodrama. He deals in psychology, and

shows us life as it exists. In his airy dismissal of science he is like the park preacher in *Punch* returning from his hebdomadal task of smashing Darwin and Huxley. Will he ask us to accept as possible a young lady of fashion descending in her ball-dress to arouse from his lethargic slumbers an unkempt creature who has for nights slept in the streets? Is there, we would ask him again, one spark of reason or glimmer of sense in such a scene? Mr. Barrett acted in his best style, and forced his contrasts skilfully. Miss Lena Ashwell had one scene in which she was brilliantly effective, and Mr. Barnes and Miss Maud Jeffries were good. The reception was favourable in the main; but the enthusiasm of an eminently friendly audience cooled down, and a sense of misgiving was felt in the quarters best disposed to the management. The piece is for the present to be withdrawn.

Since he made, twelve years ago, at the Odéon, a prosperous *début* with the 'Voyage de Noces,' a four-act drama in verse, M. Tiercelin has contributed to the regular theatres little except *à propos* sketches given at the Comédie Française or the Odéon on the occasion of some commemoration, Cornélienne or Moliériste. To the theatres of Rennes, his native town, Melun, St. Malo, the Théâtre Libre, &c., however, he has given many sketches of Breton life, one of which has apparently come into the hands of Mr. Parker, by whom it has been translated for Mr. Forbes Robertson. 'The Sacrament of Judas' is a powerful and dramatic sketch of the effect of priestly influences. While sheltering in a Breton cottage, Jacques Bernes, a priest, whom the Convention has compelled to unfrock himself, becomes the rival of the Count of Kervern, a fugitive royalist, for the love of Jeffik Guillon, the daughter of their joint host. The Count reveals to the woman that Bernes is a renegade priest, a Judas. The answer of Jacques to this is a threat to give the young aristocrat to the revolutionaries, who, with no form of priestly ministration, will shoot him on the spot. Superstitious as is every true Breton, the Count shrinks from the notion of dying unshriven. Acting on a sudden inspiration, he calls upon the unfrocked monk to hear his confession and give him absolution. Strive as he will, Jacques may not resist the appeal. He hears the confession, which is that of the seduction of Jeffik, and shrives the sinner. In discharging his priestly functions he finds the priest overmaster the man. Not for him are earthly love or delights. He assists the Count to escape with his light of love, and receives in his priestly vestments, at the hands of the revolutionaries, the death from which he has saved his rival. This is well conceived and well, almost greatly, rendered. Mr. Robertson, whose performance of the priest was very fine, was received with tumultuous cheers; and Mr. Frank Mills as the Count, Mrs. Patrick Campbell as the heroine, and Mr. Bromley Davenport as a *conventionnel* were excellent.

#### Dramatic Gossip.

'THE QUEEN'S MESSENGER,' a one-act play by Mr. J. Hartley Manners—which, after having previously seen the light at an amateur entertainment at the Haymarket, has been given

with a view to a run at the Avenue—is an interesting dramatic sketch, in which the bearer of important despatches allows himself to be trapped, drugged, and robbed by a fascinating Russian female spy. We have some difficulty in believing that an English officer on important duty would act with so much silliness as is exhibited. The play has freshness, however, and is very well acted by Miss Granville and Mr. Holmes-Gore.

THE production of 'The Christian' at the Duke of York's Theatre has been fixed for Monday. The play has been seen during the week at the Shakespeare Theatre, Liverpool.

'THE PRINCE OF BORNEO,' which holds possession of the Strand Theatre, is a thin farce by Mr. J. W. Herbert, with musical numbers by Mr. Edward Jones, which serves to show the humours of Mr. Frank Wheeler, a delineator of negro eccentricities.

'RUPERT OF HENTZAU,' dramatized by Anthony Hope from his novel, has been given by Mr. George Alexander with conspicuous success in Glasgow.

TO-NIGHT witnesses at the Court the first production of Capt. Marshall's new comedy 'A Royal Family.'

MR. ZANGWILL's adaptation of his 'Children of the Ghetto,' given successfully in the United States, will, it is said, be produced at the Adelphi.

TERRY'S THEATRE will shortly reopen under Mr. Scott Buist with a play by Mr. Louis N. Parker.

THE Wyndham Theatre will, it is stated, open with 'David Garrick.'

A REPRESENTATION for copyright purposes of 'The Choir Invisible,' an adaptation by Miss Frances Hastings of Mr. James Lane Allen's well-known novel, has been given at the Adelphi.

MR. NUTCOMBE GOULD, who had for some time been in delicate health, expired on the 11th inst. He first made his mark at the Comedy Theatre, April 20th, 1887, as Rheinveck in 'The Red Lamp.' He was next seen at the St. James's, and was subsequently with Mr. Alexander at the Avenue; accompanied him to the St. James's, where he played in 'Sunlight and Shadow,' transferred from the Avenue; and was, February 26th, 1891, the first General Merryweather in 'The Idler.' With Mr. Forbes Robertson at the Lyceum he played the Friar in 'Romeo and Juliet.' He had been continuously before the West-End public, and had few equals in respect of courtliness and distinction of manner. Mr. Gould, who had only reached middle life, enjoyed great popularity, and was often present at the Garrick Club and other literary and artistic gatherings.

THE decease is announced of the prolific playwright Rudolph Kneisel, at the age of sixty-seven. The best known of his fifty and odd plays are 'König Allgold,' 'Die Tochter Belials,' 'Papageno,' &c.—We also hear of the death of the former Hofchauspieler K. Koberstein, who was the author of several successful plays, among others of the historical comedy with the awkwardly long title 'Was Gott zusammengefügt, das soll der Mensch nicht scheiden,' which has been very frequently performed.

TO CORRESPONDENTS.—E. D.—T. B.—J. E. H.—F.—F. R. M. H.—J. T.—E. H. C.—V. A. M.—received. No notice can be taken of anonymous communications.

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